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PSWCDT

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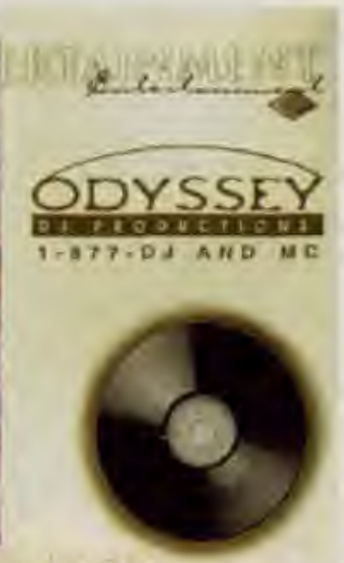

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Mobile BEAT

The DJ Magazine

June/July 2000 / Issue #60

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TASCAM's DJ mix champion

Scratch mixing, braking and beat matching are all uniquely possible with the TASCAM CD-302 on CD – with the full, authentic sound of vinyl.

With the CD-302, DJ mixing with digital sound finally goes head to head with the best vinyl decks. But don't just take our word for it, check out what the DJs opposite said about the sound and feel of scratching on the CD-302, at the DJ Expo in Atlantic City.

But the CD-302 doesn't stop there. With typical TASCAM genius it has some other very cute tricks under the hood. You can mix and match BPMs the traditional way, like on any top vinyl deck, with full size 100 mm + / - 32% pitch sliders – or hit a button and the machine will do it for you. And if you like, it will listen in on the tracks and match the beats as well! A 10 second sample function on each deck can be spun into the mix, even when the sampled CD is removed, and there's a seamless "loop" capability and a 10 second shock and knock proof memory to prevent "jumping", while the instant start function allows the frame accurate cuing-up of tracks from the jog wheel controls.

The TASCAM CD-302 was introduced at the DJ Expo in Atlantic City, New Jersey on Aug. 24, 1999, where it was the hit product of the show.

Derrick Perkins; Orlando, Florida
"It's the new front runner in CD DJ'ing. Closest thing to analog feel and sound when it comes to scratching. Great sample and loop functions."

Joey Jam; New York, New York
"I love the scratch feature on the cd player. A lot of people have tried it, this is the first one I've seen do it."

Scotty O'Brien; St. Louis, Missouri
"I'm completely amazed! The scratch feature is amazing. Others have tried it before but nobody else has been able to accomplish this until now. Oh Amazing!! Finally a company has thought about what DJ's need. This brings back the old school of DJing... Digitally !!!"

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FEEDBACK

LEND ME YOUR EAR

I will share with you a few secrets. These principles have helped me earn a national name over the years. There are those who are striving to make a name for themselves in this unpredictable, changing industry and others who just don't get it or don't know how to manage it... yet.

9 business mistakes you should avoid

1. The delusion that personal gain is made by crushing others.
2. The tendency to worry about things that cannot be changed or corrected.
3. Insisting that a thing is impossible because you cannot accomplish it.
4. Refusing to set aside trivial preferences and competitive differences for positive results.
5. Neglecting development and refinement of the mind, not acquiring the habit of reading, and studying industry related materials, and not supporting mobile DJ conferences, events and industry-related workshops.
6. Attempting to compel others to believe and live as you do.
7. Allowing jealousy and envy towards you peers, for it destroys good will and opportunity.
8. Investing time and energy in those multi-system operators and agents who have a BA in BS.
9. Bargaining with your ego, pride or fear at the sales table.

Mike Mireles

KILLER SETS!

A few of my personal... FAVORITE MIXES

1. Gettin' Jiggy Wit It (Will Smith) / Stayin' Alive (N-Trance remix) / Play That Funky Music (Wild Cherry) / Best Of My Love (Emotions) / Got To Be Real (Cheryl Lynn)
2. Wild Thing (Tone Loc) / Push It (Salt-N-Pepa) / Diamond Girl (Nice & Wild)
3. Zoot Suit Riot (Cherry Poppin' Daddies) / Mambo No. 5 (Lou Bega) / Swing The Mood (Jive Bunny)
4. Grease Megamix (various) / Dancing Queen (ABBA) / December '63 (Frankie Valli)

From DJ Davey D • Sound Express DJ Service • Rochester, NY

READERS!

Got a hot set? We want to include it an upcoming feature. **Mail your best mix to Mobile Beat Magazine**, Po Box 309, East Rochester, NY 14445 or e-mail it to mobilebeat@aol.com.

GIVE ME THE BEAT

First of all, I'd like to thank you for your wonderful magazine. I look forward to reading every issue from cover to cover because it offers such great advice. I can tell the magazine is written by individuals who truly understand the DJ business like no one else could. The suggestions that I've seen in the past issues have given me a competitive edge that really helped my business grow by leaps and bounds over the last few years. Last year was a record setting year for me financially!

I have one suggestion for you that I'd like to see in a future issue. I'd like to have a list of dance songs dating back to the '70s, including the BPM.

I saw your article in January's issue that listed the top 50 songs of the '90s and it included the BPM of each song. For those of us who own CD players that don't display the BPM, a list like that is quite handy. I tore it out and immediately added it to my music list to use as a reference. I look forward to seeing something like this in the future. Thanks for your consideration.

Tony Malec
Hitman Entertainment DJ Service
hitman@richnet.net

WE WANT YOUR FEEDBACK!

We want to hear from you. Mail your letter to Mobile Beat Magazine c/o Feedback, PO Box 309, East Rochester, NY 14445 or via the Internet at Mobile beat.com

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YOU GET PAID HOW MUCH?

At some point in recent history, when the whole Mobile DJ concept was first being tested, conventional wisdom dictated that DJs playing recorded music should cost less than a live band. The reason being that musicians spend years in practice and study before they can play professionally. A DJ could literally buy his gear on Thursday and play a gig on Friday. While that may have been true for a few early Mobile Jocks, it's certainly not the case anymore. Today, if you are going to be in anyway competitive, you need to offer a high-quality sound system, a big selection of music, and customer service. As a result, DJs (as well as live entertainers) who are dedicated to providing a quality service are entitled to be paid accordingly.

In this issue we take a look at just what you should be charging for your service. Our special guest contributor is Mark Ferrell. His three-part seminar at the recent Mobile Beat DJ Show in Vegas (and who will also appear at the Cleveland Show in June) was a major hit. Mark's mantra "I'm a DJ, not a veggie platter" hits home the fact that, with all the expenses of a wedding reception, DJs are still allowing themselves to be sold short.

Andy Schmitz

Chris Wagenblass

Renee Lassial

In regards to mobile gear, the 19-inch rack-mountable dual CD player has become the most popular machine for programming music. In this issue we present the first of a two-part feature on these units with the spotlight on the new CMX-5000 Stealth from Pioneer and American DJ's DCD-PRO500. While it's apparent that, for the time being, CDs will remain the DJ's music medium of choice, we're keeping our eye on MP3. Dan Walsh is in the house with a report on the topics discussed at the recent New York Music & Internet Expo; and Mike Erb takes you inside netDrive's Brujo MP3 player. Just as the world spins, the DJ business is changing.

Speaking of change... meet the newest members of the *Mobile Beat* staff: Maria Jepson will be heading up the circulation department. Andy Schmitz takes on the graphics department by day, and is leader of the band Bughouse by night. Christine Wagenblass joins our team as production coordinator for *Mobile Beat* and *Karaoke Singer*, and is also a graphic artist and illustrator. Christine is taking over the position held by Renee Lassial for the past 7 years. Renee has been very instrumental in the growth of *Mobile Beat* and will be missed. We offer her or sincerest thanks for all the time and talent she has put into Mobile Beat and wish her our best in her new endeavor.

R. A. Lindquist

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NEXT! BY STANTON
What Great Collaboration Sounds Like.

JUICE

By Robert Lindquist

Bringing People Back To Music

Every spring, just as the snow begins to melt, the Canadian music industry gathers in Toronto for Canadian Music Week or CMW, as it's best known. This year's powwow, held the first week in March, attracted delegates and tradespeople from around the world with an intensive schedule of awards programs, planning sessions and seminars. After dark, attendees were treated to a buffet of independent artist appearances, with over 250 bands at 35 clubs throughout Metro Toronto.

Capping off the weeklong celebration of the Maple Leaf music industry was a three-day exhibition featuring live performances, demos and displays by a variety of music products sources.

(far left) The Turntable Monks perform at the Intellimix Booth

(above) Kelly was one of the many live acts on the Blockbuster stage the main exhibit hall.

(left) CMW Exhibition Manager Dennis Hampson (far left) and Exhibition Supervisor Larry Hampson (far right) with (r-l) Joe Bianchi, Yolanda Polera and Nick Novielli of Platinum Music and Entertainment, a DJ service based in Vaughan, Ontario.

CMW2000

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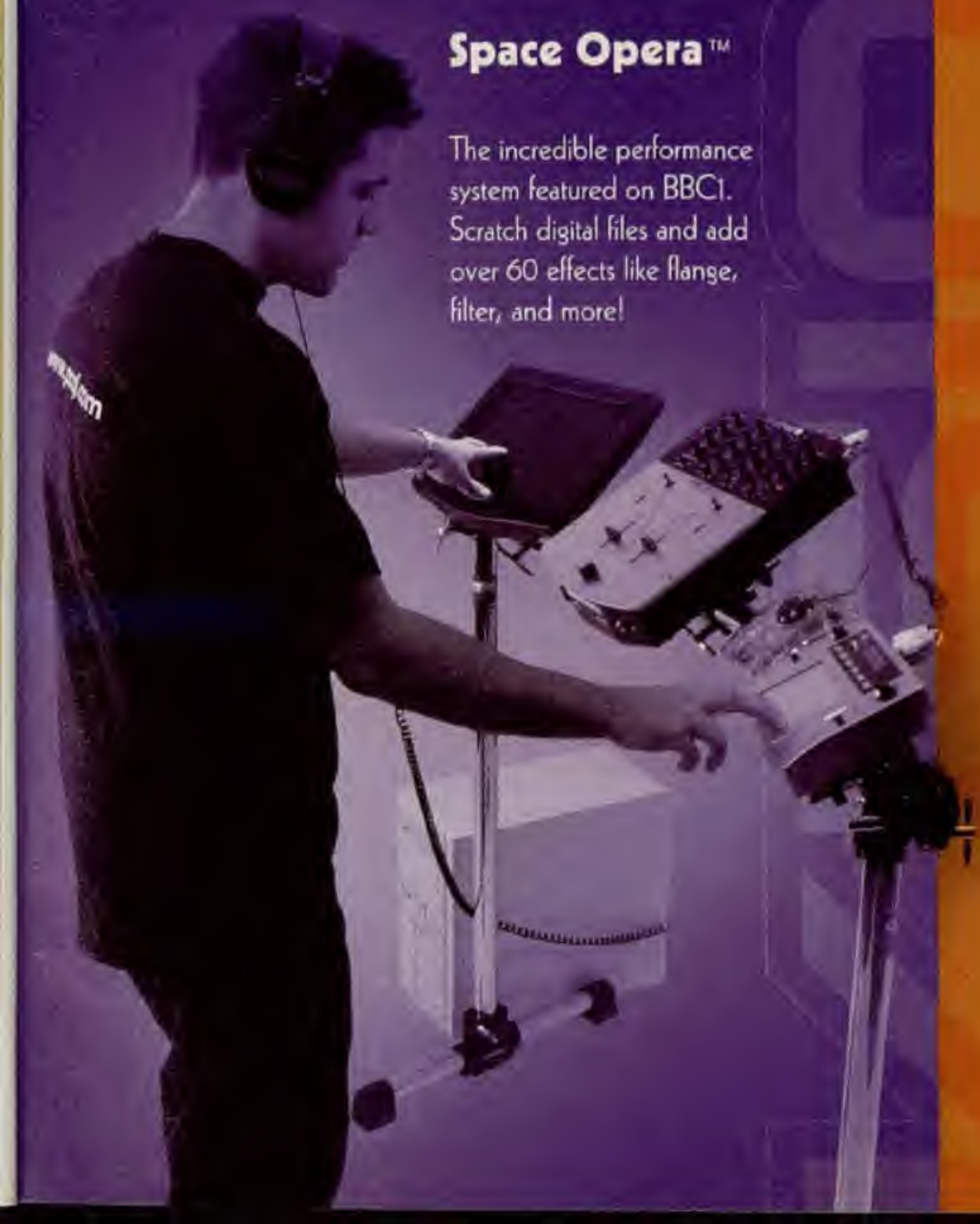

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M00900

JUICE

American DJ Pro DJ2 in an innovative case not yet seen in the US (price is Canadian).

Unique to CMW is the fact that it's the one show where artists, DJs, and music industry professionals are all in the same place at the same time.

According to exhibition manager Dennis Hampson, "This event gives DJs a chance to not only hear new artists, but to meet them as well. It introduces DJs to the music of new independent artists and makes the artists aware of the promotional power of DJs."

Hampson says that the focus of the CMW show is broadening as the event moves toward establishing itself as Canada's largest music and home entertainment expo. As the scope of products widens, more attention will be placed on DJ and karaoke. In addition to 12 DJ-specific exhibitors, the 2000 CMW show included a sampling of DJ-related seminars.

NEVADA'S NEW DJA

A group of Nevada DJs have announced the forming of an association to promote the positive advancement of the DJ industry within their state. NDJA president Larry Williams explains, "Our state has a tremendous volume of special events from weddings to corporate conventions... from car shows to lounge entertainment showcases, and this activity is statewide from Reno and Lake Tahoe to Las Vegas." Williams says the main goal of the group is to boost the standards of professionalism through communication, education and dedication without dictating how companies should operate. For more information, visit ndja.com, e-mail info@ndja.com or call (775) 267-1353.

GOING, GOING... GONE!

Looking for a way to turn your used gear into cash? DJ Auction World has created an environment for DJs to buy and sell gear via an Internet auction. The site, which went online April 1, can be located at www.djauctionworld.com.

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IT'S WHAT YOU KNOW

David Doane (center) was congratulated by Ryan Burger of ProDJ.com (right) and Robert Lindquist (left) of Mobile Beat Magazine at the Mobile Beat 2000 DJ Show In Vegas.

David Doane of Concept Mobile DJ Service in Spring Valley, Calif. is the big winner of ProDJ.com's Mega System trivia contest. The contest was advertised in several issues of *Mobile Beat*. Doane won by surfing the Internet (and using some of his own knowledge) for the answers to the 40 trivia questions. The contest was sponsored by ProDJ.com, *Mobile Beat*, and several of ProDJ.com's advertisers. The grand prize included gear from American DJ, ESC, Crown, B-52, Cheap Lights, Shure, Woodworks, Sherman Specialty, The Source, Creative Imagineering, and Vengeance Cable. Doane was announced as the winner at the 2000 Mobile Beat DJ Show in Las Vegas held February 22-24.

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DJ WALDO

E-MAIL YOUR QUESTIONS TO DJWALDO@MOBILEBEAT.COM

Dear Waldo:
How essential is a limiter/compressor for a mobile DJ setup? I hear mixed answers about this. Some of the local DJs use them, some don't. I DJ at a few outdoor functions as well as some pretty large rooms and do worry about "clipping" the amp while I'm speaking into the mic, or while playing a particularly "thumping" song. Is it worth the investment? Thanks for your help with this. Keep up the great work!
Harry Gambardella, HG Entertainment

Harry:
From talking with my sources about limiter/compressors my conclusion is this: If you are the type who likes to push the envelope (volume levels), I recommend having one. The limiter sets restrictions on the volume going to your amp, saving it from harm. If you are a multi-unit operator, I would also highly recommend it. The compressor can be set to even out the high and low points of your signal which provides a level volume. They are also very handy if you do many karaoke shows and have to deal with a lot of different people using the mics.
DJ Waldo

Dear Waldo:
I live in Michigan, halfway between Detroit and Chicago, and I'm considering buying a cargo trailer to haul and store my equipment. The trailer will be parked in a very clean and dry self-rental garage. Given the season changes in Michigan, with lows down to 10 degrees in the winter and up highs up to 90 degrees in the summer, can this damage the equipment?
David Dykema, Dykema's Mobile DJ

David:
I would try to get a space away from direct sunlight. That would help reduce some of the heat in the summer months. I wouldn't recommend storing your music media in the trailer. Vinyl will melt and disks could also be affected. If the temperature stays below 115 degrees in the trailer, I think you will be OK. Remember, however, that the air temperature may be 90 degrees, but inside the trailer could reach much higher.

For your winters, I would bring a hair dryer to your jobs to warm up your CD players. There won't be a heater in the trailer, so when you arrive at your job you will need to let your equipment "thaw out" for at least 20 minutes. No matter what you do, repeatedly taking electronic equipment from cold to hot will allow condensation to impede the quality and life of your components.

I would also question security at your storage facility, especially if you advertise on the trailer. I'm not saying don't do it; just be aware of the possible consequences.
DJ Waldo

Dear Waldo:
I have two Moonflower effects from American DJ and spent the extra money to add new color dishes. Since I am running the same lights from the opposite side of the room, it would be nice if they matched. They don't. One sends a tight tunnel of bright multicolored light from it (very cool); the second sends a very wide colored effect from it. I have tried moving the bulbs' positioning with no luck. What should I do?
DJ Otto

DJ Otto:
First, go to the store where you purchased the lights and see if someone there can adjust the light or exchange it. If you have no luck there than I would contact American DJ and see if they might have a solution. You may be able to exchange the light with a friend who has the same kind of light. It may be that no two lights are alike.
DJ Waldo

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- 2-way operation: two 15" woofers and 2" titanium-diaphragm compression driver with 1" exit
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- 4 ohms impedance
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- 2-way operation: 12" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 500 watts program power handling
- 8 ohms impedance
- Weight: 46.2 lbs.

Retail price: $499

Direct Price: $349

Pf-015

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 57.2 lbs.

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it's HOT

G Is for Gobo

The Vortex/G is a new DMX-compatible intelligent mini gobo/scanner from American DJ. The "G" in Vortex/G stands for gobo, the latest addition to the popular Vortex's alphabet of fun. Like the original Vortex, the pint-sized (8 lbs., 19.25" x 8.5" x 10.75") Vortex/G features eight brilliant dichroic colors plus white, activated by the beat of the music or a DMX controller. It comes equipped with eight gobo patterns plus spot. The unit is fan-cooled and comes with a ZB-EXY 82V, 250W lamp and a hanging bracket. It also features a strobing effect, as well as two DMX channels. Multiple Vortex/G units can be linked together via XLR cable. An optional Vortex/C controller for blackout function is also available. Gimme a G!

MSRP: $349.95 (Vortex/C Controller - $49.95; Vortex/G/Sys - $1349.95, package including 4 Vortex/G units, 1 Vortex/C Controller and 3 XLR cables)

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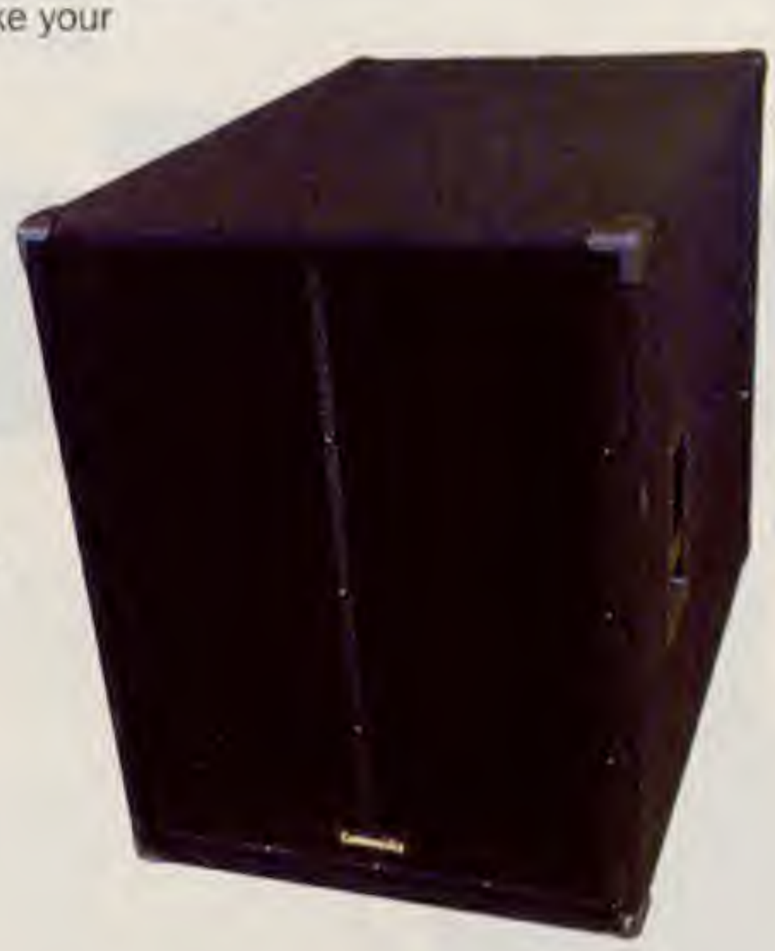
Community Professional Loudspeakers has introduced the XLT415, a fully horn-loaded subwoofer designed to complement the XLT Series of full-range loudspeakers. With 131 dB SPL output (138 dB peak) at 600W RMS (4 ohms), this sub will make your dancefloor rumble, be it a mobile or club situation. Four compression loaded ferrofluid-cooled 15" drivers with two sealed compression chambers pump out the low end between 35 Hz and 250 Hz. The XLT415's steel input panel has two Neutrik Speakons and two 1/4" jacks. For optimum operation and performance, an electronic crossover and a separate amplifier are required. PowerSense™ DDP (Dynamic Driver Protection) is built in to guard against excessive input current. The XLT415's black carpeted, Luaun core plywood enclosure is solidly braced and supports speaker stacking. You (and your roadie) can carry it with four all-steel bar handles. Dimensions are 33" x 26.5" x 42". An optional (CASTER415) with four 4" casters is also available. The XLT415 carries a 5-Year warranty. MSRP: $1,400



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System designation:	Playback 500
Power output @ 4 Ohms:	1600w
Components:	DJ6 mixer
	(2) PS 802 digital switching power amps
	(2) DS5C 15" 2-way speakers
	X234 crossover
	T8+ 18" subwoofer
Application:	Large club

Specifications:

System designation:	Playback 400
Power output @ 4 Ohms:	800w
Components:	DJ6 mixer
	PS 802 digital switching power amp
	(2) DS5C 15" 2-way speakers
Applications:	Large party, small club

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Rack 'em Up!

THE 19-INCH DUAL CD PLAYER GAME!

Over the past decade, we've seen CD players for pro DJs go through many changes—from the early tabletop units by Technics and Denon to the first 19-inch units by Numark. Problems such as skipping, cueing to music and frame accuracy are things of the past. Now it's a battle of who can put out the best, feature-laden, most-reliable units at acceptable prices. You have a lot of choices, and we're here to help.

In this issue, we're kicking off a DJ Shopper two-part look at the world of 19-inch rack-mountable dual CD players. Our aim is to bring you up-to-date on what's new and what's tried and true, with an eye towared helping you decide which models best fit your erformance style. Whether you're looking for an upgrade or not, you'll at least get to see how far these mobile CDPs have come over the last few years.

We start with American DJ Audio's DCD-PRO500 and Pioneer's CMS-5000 Stealth. In the next issue of Mobile Beat, we'll take a look at players from Numark, Denon, Gemini, Vestax, and next! by Stanton. So let's rack 'em up!

Smooth OPERATOR

AMERICAN DJ AUDIO'S DCD-PRO500 MAKES IT ALL SO EASY.

BY ROBERT A. LINDQUIST

In the ever-broadening spectrum of compact disc players (CDPs) purposely built for DJ use, a few really stand out. American DJ Audio's DCD-PRO500 is most certainly deserving of membership among the elite. It's well designed, well crafted and comfortably priced for such a well-endowed player. While it stands out, it does not stand alone. There is a lot of competition for your CDP dollars. Other major DJ product manufacturers—most notably Gemini, Denon, Numark, Pioneer, and Vestax—are burning the midnight oil to keep their products fresh, fun and functional. Across the board, we are seeing constant improvements in reliability and roadworthiness. With each new player introduced comes a chorus of new bells and whistles.

In the chase to stay competitive, each manufacturer has been looking through the windows of their R&D centers to the outside world where their products are put to the real test. In an effort to better understand the end-user's needs, all major companies have added one or more working DJs to their staffs. As a result, you have a friend on the inside looking out for your best interest. You are now being viewed as a very special consumer who needs a CDP that does more than just start, stop and cue.

When American DJ decided to jump into the audio pool, Numark, Gemini, Denon, Pioneer and a few others were already enjoying a good soak. As a result, AMDJ had to really put the pedal to the metal to catch up. The DCD-PRO500 illustrates the fact that at the root of every superior product is a hunger to understand the market, backed by people who can deliver what the market demands.

Blue Light Special

The feel and response of the DCD-PRO500 is fast and precise. All controls are well marked and easy to find, even in dimly lit conditions. Of particular note are the essential transport controls for Pause/Play and Cue. They have the same comfortable, "squishy" feel introduced by Denon some years back, but instead of being a solid green or red, back lighting and black masks have been added to enhance their functionality. To the left of these main transport switches is a jog wheel for rapidly finding any given point in a track. To the right of the large Play/Pause and Cue are more buttons facilitating a seamless loop, bending the pitch to match beats and fast track selection. There's also a slider for selecting a plus or minus pitch change of from 8-16 percent.

Each transport is equipped with a home-theater sized LCD display that shouts whether a deck is in play, pause or cue. There are also indicators that show Program Mode, Single Play/Continuous, Time, BPM, Pitch Change, Loop, and which samples are stored in the sample banks.

In the center of the controller is a cluster of buttons placed identically to that of a typical touch-tone phone. These are used for ultra fast-track selection. In fact, the machine consistently finds the track and cue point regardless of how fast your fingers fly punching in your demands. As we have come to expect, the DCD-PRO500—like virtually all other pro players—cues tightly to the music.

Above the phone buttons are the controls for the built-in BPM counter with two cool blue lights that flash to the beat. The designers must have been taken by the cool blueness of these lights as the same color was used for the main front panel indicator. Obviously, the color of the bulb has little or no effect on the function of the player. It does, however, show that the manufacturer was interested in saying "We think this player is... special."

Who Put the Bop?

Among the many controls of special interest are Bop and Flip Flop. The Bop effect button serves two purposes. First, it will instantaneously return you to the last cue point. Secondly, it can be used to create a st-st-st-st-st-utter effect.

Flip-flop (Gemini, Numark, Denon and Pioneer offer a similar feature) is a feature provided primarily so wedding DJs can grab some eats from the buffet. Simply set the button, load both transports, set them to single play, and you are ready to go. Start the first deck and the drives will play back and forth until you get back from washing the grease from the baked chicken off your fingers.

Two noteworthy features on this player are the built-in BPM

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counter and the looping function. To find the BPM of the track playing, simply tap the counter button along with the beat. Within just a few taps, the display will provide you with a good indication of the BPM.

The other five-star feature is seamless looping. Not only does this DCD-PRO500 provide you with consistent, glitch- and click-free seamless loops; the procedure is so simple and foolproof you could do it with half a brain tied behind your back. Using the three buttons (IN/R Cue, Out/Exit, Reloop), which are placed in perfect finger tip position, you simply mark the start and end points of the loop. It's all done in real-time, so you can easily do it on the fly. You can also use these three buttons to get an ultra-fast stutter.

Get to the Points

If you desire a CDP that will open all the doors and windows of your brain, this unit is sure to give your gray matter a good airing out. For example, with the Memory Cue function you can easily store up to seven cue points per disc. What's even cooler is the fact that you can take the disc out and the player will remember the cue points. A maximum of 40 cue points per side can be stored.

If your mixing needs are more "traditional" (weddings, etc.), you're sure to appreciate "Q-Start." Paired with any of American DJ Audio's Q-Start mixers, you can fire off the disc in either transport by simply sliding the crossfader left or right. Should you need to quickly restart a disc, just slam the crossfader back to zero for a split second and the disc will re-cue to the last point. Another plus for mobiles is the machine's anti-shock transport system. American DJ has opted to use a mechanical shock system as opposed to a memory buffer system. We have tested both types of systems and found them to be adequate in virtually all situations, with the exception of trying to DJ while riding a mule to the base of the Grand Canyon.

After putting the DCD-PRO500 to the test, our conclusion is that it's worthy of its name. Does it stand alone in the marketplace? No. In our next issue, we'll give you a rundown of just how many choices you have in 19-inch rack-mountable, dual CDPs. Considering that not long ago your options were limited to four or five at best, you should be quite surprised.

BY HENRY COLLINS

The Future is Here!

About five years ago I predicted that, by the year 2000, DJ mixers would feature automated mixing capabilities. Well Y2K is here and I was wrong... sort of. DJ mixers still do not have automated mixing capability. The feature has, however, found its way into a dual compact disc player (CDP) from Pioneer: the CMX-5000 Stealth. Reportedly, it's the world's first CDP with automated, hands-free mixing.

DJs for hire

Now you are probably thinking, "This is going to put me out of a job." However, after spending nearly two weeks with the CMX-5000 Stealth, my conclusion is that this revolutionary CDP is not a DJ "killer" but a DJ "enhancer."

The CMX-5000 is a modular, dual CDP with slot-loading design that offers fast and fumble-free disc cueing.

There is a monitor section complete with headphone jack, pushbutton source selection and level control. With it you can listen to selected tracks from either drive with the push of a button. The Mixed Out option enables you to monitor the program mix without a mixer. There is also a main power switch with LED indicator and disc eject buttons. You can manually eject CDs from the drive transport, in the event of a power loss.

In control

Moving on to the controller, there is an impressive array of lighted buttons and controls. The layout of the controls is very intuitive and its function is easy to operate. The controller's work surface is divided into three zones: left, right, and center. The center portion contains the player's Auto-Mix controls and BPM functions. The left and right sections feature the transport controls, jog dial and information display for each corresponding drive transport.

A major innovation found on the CMX-5000 is its anti-shock buffer, which offers 8 seconds per deck. The CMX-5000 also features an oil-dampened suspension, which isolates the CD transports from mechanical vibration and shock. After pounding on the player chassis and dropping it from a height of 6 inches to the tabletop, I was unable to make the unit skip during playback.

The CMX-5000 also sounds good. In an A/B listening test with the CMX-5000 and my Marantz PMD850 5-channel preamp/tuner/CDP, I heard increased clarity and spatial separation in the upper frequency range.

Transport

The transport controls on the CMX-500 are virtually a carbon copy of those found on Pioneer's CDJ-700S, with the exception of the jog dial control. The see-through jog dial provides a large, unobstructed view of all vital track, frame and status information. This is a brilliant example of ergonomic design since all display data is located inside the jog dial control for optimum eye-hand coordination. The display's larger size and bright illumination provide comfortable viewing under poor lighting conditions.

Cueing up tracks for normal playback or looping is a trivial affair

With Pioneer's CMX-5000 Stealth CDP, they won't hear you coming... until it's too late.

with the CMX-5000. For example, pressing the forward or reverse search button and rotating the jog dial enables you to perform high-speed cue searches in either direction. Using the jog dial in conjunction with the track search button also enables you to fly through track selection in an instant. This is a very handy feature when you're searching for track 89 on your sound effects CD.

The CMX-5000's instant-start design enables you to cue to the exact point where you want playback to begin. You don't have to compensate for any access or playback delay time. Creating seamless loops in real-time Is fun and easy. You are also able to edit the loop's exit point in real-time using the jog dial to achieve studio-quality results.

Auto mixing

The Auto-Mix feature offers you a choice of three Play modes and four Mix effects. Your Play mode options include Disc, Track and Program. When set to Disc, all track selections on the first disc are played before playback switches to the other disc. The Track mode alternates playback from each disc one track at a time. In the Program mode, you can create a playlist of up to 50 track selections for automated playback in the sequence you selected.

The four Mix effects include Cut-in, Zip, Echo and Crossfade. The Cut-in mode provides an immediate transition from one selection to the other without a change in program level. This is often referred to as "slam" mixing. The Zip mode emulates the slow braking effect that is popular among vinyl-mix DJs. The next selection cuts in at the end of the break effect.

In Echo mode, an echo effect is applied at the end point of the current program before mixing in the next selection. The effect is very impressive. The Crossfade mode, as the name implies, crossfades from the current program into the next selection automatically. A separate Mix Time control lets you adjust the mix time duration when performing crossfades. There's even an Instant Change feature, which

lets you immediately mix into the next selection with the push of a button.

To test the CMX-5000's Auto-Mix capability, I loaded two discs and set the Auto-Mix for track playback with no Mix mode selection. The player cycled through the track selections on each disc and performed mix effects of its own choosing. The result was very impressive.

Auto beat mixing

With the BPM detection and Beat Sync features you can program the player to perform beat mixes of selected tracks automatically. It does a fairly good job of matching the tempo of two selections within 16 percent of each other. In the Beat Sync mode, the CMX-5000 senses the BPM count of the current selection and then attempts to adjust the tempo of the next selection to match the first. If the difference in tempo is greater than 16 percent, playback of the next selection will occur at its original tempo.

There is one serious limitation to the CMX-5000's Auto Beat Mixing capability. While you can program track selections for Auto-Mix playback, you can't program the exact cue point of each track. In other words, playback of each programmed selection always starts at the beginning of the music track. This is undesirable when mixing selections with fade-in or non-music intros. If the Auto Cue feature could be defeated in the Auto Mix mode and track selections be programmed with their cue start positions, then the CMX-5000 could perform mixes with even greater accuracy. You can, on the other hand, cue up the next programmed track that's in the standby mode waiting to be played.

Tool or toy?

With so many automatic mix functions, its easy to overlook the CMX-5000's manual mixing capabilities. When you load a CD, you get a display of the BPM count for the current selection within 3 seconds. This is very helpful when mixing under poor lighting conditions.

If your primary business is weddings, then you'll love the Auto Mix capability. You just put the player in Auto Mix, load the CDs and program the track selections. If your mixing style is largely crossfading, you can set the Mix Effect to Crossfade and not bother with the mixer's crossfader at all. The player also features a separate Mix Out jack that provides a mixed output of both decks without the use of two mixer channels. In fact, you can bypass the mixer altogether and connect the CDP straight to your amplifier.

The CMX-5000's multi-read capability is also worth noting. The player has no trouble playing CD-R and CD-RW discs, in addition to commercial CD-DA audio CDs.

If you are a DJ who frequently beat mixes, you will love the sliding Tempo control. It is very responsive thanks to its 6-, 10- and 16-percent range setting. The addition of the 6-percent setting provides finer, more precise tempo control for the more exacting beat mixologist. This combined with the see-through jog dial and Master Tempo offers a high level of CD mixing control.

Worth every cent

Granted, the sticker price of the CMX-5000 Stealth is a little steep at $1,699. If the bulk of your Mobile DJ business is weddings and corporate events, however, you will find the CMX-5000's slot-loading design and Auto Mix feature worth every cent.

The advent of the CMX-5000 Stealth says a lot about the future of CD mixing and the DJ industry. Those with a firm grasp on the industry and its technology will see the path carved out by this product and where it will lead. The implications are very exciting and not far off. It looks like the future is here!

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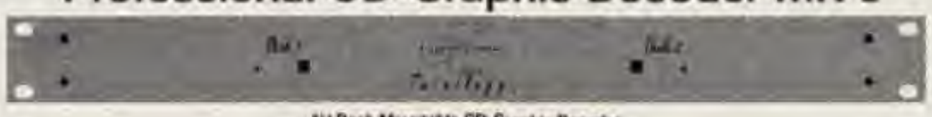

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Additional Products Coming Soon!!

Pi in the Sky

The Pi 126 stereo subwoofer speaker system is a gift from above.

Let's face it. The older (and lazier) we get, the more we want a sound system that's light, portable and affordable. But it's still got to sound great. The people at Music Industries Corp. are apparently thinking along the same lines. They shipped me their latest portable speaker system, the Pi 126, for inspection.

The system arrived in a single box slightly larger than one typical size speaker. You can pick up the whole system with one hand. The package consists of four pieces. The largest is the subwoofer (horn loaded 10-inch speaker) which is curiously shaped like a step stool. The shape lends itself to neatly holding the two full range boxes and speaker cord cabinet. This design makes an easily transportable rectangular box (26H x 16W x 21). The cabinets are made of lightweight marine grade plywood and are attractively finished with carpet covering and plastic corners. Overall, they are good-looking speakers with good quality workmanship. Two tripod stands are part of the deal.

Setting up and positioning the system is a breeze, due to the small size of the components. The manufacturer suggests experimenting with subwoofer placement. The top boxes are about the size of a dozen magazines stacked together, and have mounting sockets for use with supplied quality speaker stands. The top boxes have an unusual center hinged plastic reflector (barn door) that flares out to reveal the 6-inch coaxial speakers. The manufacturer says the adjustable reflector doors can disburse sound up to 180 degrees. The system comes with four speaker cables to connect amplifier to jack panel on the sub box. The jack panel has a low loss internal crossover and an additional pair of jacks to carry signal to the top speakers.

I tested the system both in stereo and mono, using a 300-watt per channel QSC amplifier. The brief but well written manual explains that the system will run at 6 ohms in stereo or at 3 ohms in mono, which is well within the limits of most professional amplifiers. Surprisingly, the system is rated for use up to 600 watts per channel.

Whenever I test a system I always set all of my settings flat (no equalization) to see how natural the sound is without any enhancement. I played my usual mix of test tracks with the reflector doors set at 45 degrees. There was good sound from the low-end, which is surprisingly room filling considering their small size. The more I increased the volume the better the sub sounded. Again, it's probably the best component of the system. The top coaxial speakers have a nice clear high end, and the vocals cut through, but the midrange is not as pleasing as other systems I have heard. I then unleashed 300 watts per channel to the system. With this amount of power the system was very loud with no distortion, as the internal crossover is excellent without bleeding off any excessive energy. Next I placed the amp in Bridge Mono mode which sent 600 watts per channel to the system. It handled this easily as well.

BY JAMMIN' JIM KERINS

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Pi 126 continued

The more I increased the volume the better the sub sounded.

I was skeptical of the unusual reflector doors, so I plugged in a microphone and fired up a karaoke track to explore the fringes of speaker dispersion, and to amuse myself with a mediocre vocal performance. The speakers reproduced the vocal range with good quality at high-levels, but there were some qualities in the mid-range that were hollow sounding. To the designer's credit, you could stand almost parallel to the speakers and clearly hear the upper frequency range. This would be very beneficial at a karaoke show. (i.e. Singers can hear themselves without being in front of speakers.)

Because many of the features of this system are so intriguing—small size, high power handling and good looks—I was determined to see if I could fix my perceived annoyance with the mid-range. I placed in line a very inexpensive 31-band graphic equalizer and within two minutes the system had much more clarity, less midrange "honkyness" and more low-end punch. Everyone knows that accurate equalization will help almost any speaker system. Even the world-renowned speaker manufacturer Bose uses a processor/ equalizer (similar concept) to make their systems sound great (albeit at three times the cost). This small addition to the system would certainly make it a keeper.

If your needs require a high output portable sound system that can do most small and many midsize jobs without the need to upgrade to the Dodge Caravan, this may be the system for you. In my opinion, the addition of a small equalizer can make this a real attractive package that will also work well as a karaoke system.

PI 126 PA SPEAKER SPECS

MSRP $399.95

Mid/High: 6-1/2" mid with tweeter

Sub: 12" woofer in a 4' folded horn

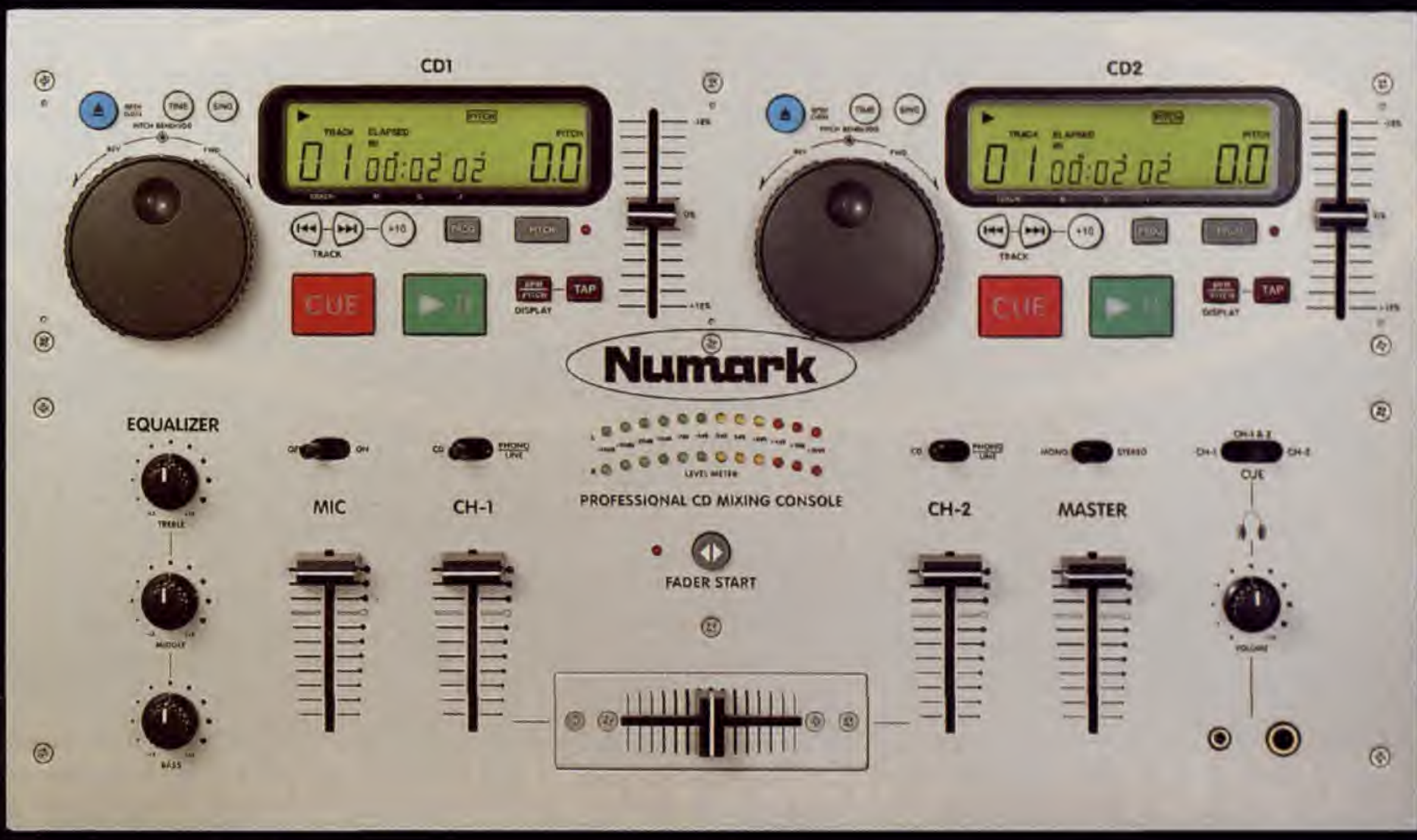
Sensitivity: 98 dB @ 1W

Power Handling: 600W (300W p/c)

Weight: 60 lbs.

You may e-mail Jammin' Jim @ Jamsound@aol.com with comments or questions regarding this review.

THE PARTY STARTS HERE!



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Musical Time Machine

This combo unit plays the format of the day and formats of the future.

BY MICHAEL R. ERB

Things are changing rapidly in the music delivery world. Just when you think you've seen it all, something new pops up on the radar screen. Lately, all eyes have been focused on the MP3 revolution. This highly efficient method of compression works particularly well on the bloated files created when music is converted to digital form. A 50 MB song file in AIFF or WAV format can be compressed to a more manageable 2-3 MB file in the MP3 format. The sound quality of this highly compressed format is surprisingly good.

The main problem for you as a DJ is how to easily incorporate MP3 into your existing sound system. Up until now, MP3 required that you be tethered to a personal computer. This format requires software to decompress the file and a sound card to convert the digital information to analog which can be sent to your sound system. You have essentially two options.

Option one is to lug around a laptop computer with a large hard disk chock full of MP3s. Employing

a combination of software and hardware, you can then connect the computer to your sound system, using the laptop as the controlling device for MP3 playback.

Option two is to use one of the new breed of portable MP3 players such as the Diamond Rio, or RCA Lyra. These use expensive memory cards that hold only about an one hour's worth of music and new music must continually be uploaded into the devices.

A better option

Now there is another option that is sure to garner attention. NetDrives, a division of Glyph Technologies in Ithaca, N.Y. has brought to market the Brujo (pronounced brew-ho), a CD MP3 audio player. This unique device, intended for the home audio market, is designed to support several formats including CD, CD-R, CD-RW.

One incredible advantage of MP3 is that it makes a CD able to hold over 11 hours of music. That is not a misprint! We're talking about 11 hours of music on a single CD.

How do you get MP3s onto a CD? Good question. In order to do that, you will need a CD-ROM burner. Many computers now come with them as standard equipment. You can also add an internal or external CD burner for a very modest price (under $200).

Once you own a CD burner, you can obtain MP3s in several ways. You can download MP3 files from the Internet, or rip songs from CD and convert them to MP3, then burn (transfer) them to a CD-R or CD-RW. Similarly, you can convert WAV or AIFF files to MP3 and burn to CD-R. Incredibly, you can fit up to 250 MP3 songs on a single CD, CD-R or CD-RW.

Familiar face

The Brujo looks and acts like a typical home CD player. There are controls for Headphone Volume, Mode, Memory, Eject, Previous, Next, Play/Stop and Power. Since the unit was originally conceived for the home market, it is not built to be as roadworthy as you would expect in a piece of professional DJ equipment. The buttons lack a positive feel, although they do "click" nicely when you push them. There are LEDs indicating the status of the various modes and there is an LED track index display.

One of the player's strong features is the Program feature. This enables you to program up to 63 songs for playback. This is a fabulous feature for programming a large block of music. Imagine being able to program over 4 hours of music from a single CD!

The player also has several options for shuffle play. In addition to playing a disc straight through, you can program a random shuffle play and a repeat play. There is also a scan mode which lets you listen to just the first 10 seconds of a track for previewing before moving on to play a sample of the next track.

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Takes the hits

The Brujo seems relatively resistant to shocks and vibrations. Because of the inherent nature of MP3 playback, the song is being decompressed and stored in a buffer in real time so a bump to the player during playback is not going to cause a problem. Power is supplied to the Brujo by an external power supply of the wall wart variety. *Opening and closing of the CD loading tray is downright snappy.* I was also pleasantly surprised at how fast track access is.

What's lacking in the Brujo? There is no pitch control, for instance. Also missing is something to indicate remaining track time or a display of track information such as song title. With the ability to hold over 250 songs per CD, it is obvious why the addition of an enhanced track listing display would be welcomed. NetDrives says that an enhanced display will be offered in a future product but gave no time frame for its release.

Another minor gripe is the non-standard size of the unit, but that will soon change. NetDrives has indicated that they will soon be offering an optional 19-inch rack-mount kit. Future improvements to the player will include an internal power supply (bye-bye wall wart).

Also of note is the fact that you must use the supplied infrared remote control to access the features of the Brujo, particularly direct track access and programming. It would be much better to have a direct access pad on the faceplate of the unit.

In the balance

In considering these shortcomings, it is important to remember that this is one of the first devices of its kind on the market. It was not originally conceived for the professional DJ but rather for the home audio enthusiast. NetDrives will surely be moving forward with more offerings as the product matures over the coming years. For now, the Brujo is one of the new breed of audio devices that blurs the line between computers and home audio. It is cool. It is cutting edge. It should prove to be a very helpful addition to a DJ's arsenal and, thankfully, is priced very competitively. It could be just what you are looking for if you are experimenting with MP3 on the road.

Brujo MP3 CD Player by netDrives
Tel: 888-556-5650 • Web site: www.netdrives.com

FEATURES

CD Format Auto-detection: CD or MP3 media
Memory Capacity: 63 memory locations
Play Modes: Single track, Sequential, Shuffle, Repeat, 10-second beginning of track sampling
Audio Output: Earphones, multimedia speakers or RCA
Remote Control: 31-key infrared remote control

SPECIFICATIONS

Input Voltage: 100-240 V ±10%
Input Frequency: 47-63 Hz
Enclosure: Metal base and cover
Dimensions: 10.52 x 13.252 x 2.752
Weight: 6.45 lbs.
Audio Output: Back panel RCA plugs

Michael Erb is the owner of Michael E Mobile Sound in Ithaca, NY and CNYweddings.com, an Internet Wedding Services Directory serving the Central New York region.

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Mobile Beat DJ Show & Conference

Las Vegas 2006

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SEMINARS pg37

All about Dollars, Dancing... and Dogs?

THIS YEAR'S SEMINAR SCHEDULE OFFERED A POTPOURRI OF THOUGHTS AND IDEAS FROM PROFESSIONAL PRESENTERS.

While the nights were filled with frequently futile attempts to score some cash or packed with merriment at one of the on-site bashes, the days at the annual Mobile Beat DJ Show were brimming with networking opportunities, informative workshops and inspiring seminars.

The common area in front of the Tropicana's conference rooms (just beyond the endless rows of slot machines) morphed into ground zero for hundreds of DJs, entertainers and hospitality industry professionals renewing old acquaintances. All were busy making new friends or gleaning a nugget of information from a vein of gossip.

Inside the conference rooms, Mark Ferrell of MarBecca Entertainment and DJ Consulting/ Creative Answers was the star of the three-day conference in Vegas, captivating standing-room-only crowds with his crusade to lift the image, standards and prices of the Mobile DJ industry. In his three seminars, "Getting What You're Worth," "Negotiating What You're Worth" and "Being What You're Worth," the Southern California entrepreneur outlined a blueprint designed to showcase the value of the mobile entertainer in today's market.

Ferrell, who seeks to lift the standard DJ event cost to $1,200 and who averages $2,000 per MarBecca event, mixed contemporary philosophical inspiration with comparative cost analysis of other wedding vendor's services to support his proposed pricing structure for DJs.

HELLO, ROAD SERVICE?

If you need advice on crisis management, Keith Alan of Keith Alan Productions in Prospect, Conn. is a great guy to know. After listening to his myriad of creative and helpful suggestions on devices, techniques and reactions for virtually any disaster that may befall a DJ, Alan might be nicknamed the "Survivalist DJ."

With the sometimes harsh wintry conditions in the Northeast, Alan often supplements his DJ gear with shovels, blankets, car power converters and a seemingly SUV-full of other gadgets designed to assist in emergency situations. After this seminar many jocks from the western United States expressed a renewed appreciation for the temperate climates in their areas.

Tim Schneider, president and founder of Soaring Eagle Enterprises, presented his seminar "Great Lessons From Dogs..." at the Show.

Co-hosting with Alan, Dave VanEnger of Music in Motion in Sacramento, Calif., offered a quick wit and numerous topical thoughts on extras to ease event preparation for you and your clients.

LATIN HUSTLE

While New York DJ Jose Otero offered a no-nonsense approach to conquering the burgeoning Latin music market, the majority of attendees appeared to seek advice on filling the increasing number of specific Latin dance requests at weddings and corporate parties, rather than a primer on denting the Spanish-speaking demographic. Cumbia, Merengues, Rancheras, Bandas, and Salsa are becoming increasingly mainstream.

Jumping from the front of the mixer to the inside of the amplifier, three informative sessions offered technical views of the DJ

2000 Show Highlights Videotapes Now Available!
Go to www.mobilebeat.com for more information

SEMINARS

Robert Bell gives business advice to DJs in his seminar "From Copyrights to Contracts."

business. If math and toys are your forte, Bob Lichty from Crown and Dave DeLeon of QSC presented enough computations and technical food for thought to fill your idle moments during dinner music programming.

Tapping into a rich vein for more interactive entertainment, Mike Ficher of Dance Express in San Mateo, CA and Kellie Medrano of Swing Out in San Ramon, CA, shared four popular audience-engaging line dances before an enthusiastic standing room-only crowd. The dancing duo shared classic dances, including the Hand Jive and the Hustle, debuted the Motown Shuffle and taught the country favorite, Cotton Eye Reggae Cowboy.

In addition, they offered valuable tips gleaned from years of experience as DJs, instructors, and performers, to increase the chances for success of dance segments in DJ-based shows.

2000 Show Seminar Audiotapes Now Available!
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WOOF!

If the DJ biz often seems like a jungle, Tim Schneider offered "Great Lessons From Dogs" to deal with the hounds on your porch.

Emphasizing leadership strength, communication skills and the characteristics of success, Schneider, president and founder of Soaring Eagle Enterprises Inc., captivated the audience with good motivational content and a powerful delivery.

Amid the abundant neon signs of Las Vegas, more than a few minds were illuminated with the offerings at the annual Mobile Beat Show and Conference.

Amid the abundant neon signs of Las Vegas, more than a few minds were illuminated with the offerings at the annual Mobile Beat Show and Conference.

With Mark Ferrell and Peter Merry already signed on for the Cleveland show in June, the future is indeed looking even brighter for Mobile DJs.

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"FERRELLIZATIONS"

What's a DJ really worth?

Ten things to consider when valuing your DJ service.

BY MARK FERRELL

COST OF LIVING

The Consumer Price Index is an economic indicator, published by the U.S. government, consisting of the averaged costs of a variety of goods and services.

In 1984 the index was adjusted to 100. Today's index is 174.4. This is an increase in the cost of living of 74.4 percent since 1984. In 1984, the average rate for a professional Mobile DJ was about $400 for a 4-hour party or around $100 per hour. Today, the average rate for a professional Mobile DJ is about $400 for a 4-hour party or around $100 per hour.

In today's economy, a professional Mobile DJ charging $400 is making a *gross income* that is 74.4 percent *less* than it was 16 years ago, which equates to $102.40 for a 4-hour party in today's dollars.

HOURLY RATE

Are you really being paid for just a 4-hour shift? Or do your fees take into account the hours you spend on event planning, meetings, transportation, setup and tear-down, music research and acquisition, accounting, marketing, etc.? If you work a 40-hour workweek operating your business, work one party per week, and charge $400 you will gross—before expenses, insurance, benefits, and taxes— $10 per hour. At two parties per week, that's $20 per hour... *before* paying business expenses!

Wal-Mart pays better and has more benefits!

THE 3X RULE

If you're leaving employment to start your own business, a commonly held business guideline states that in order to maintain your current pay rate you must multiply your current wage by a factor of three. This means that if your business is grossing $20 per hour, the adjusted rate based on the 3x Rule is $6.67 per hour. ($6.67 per hour times 40 hours = $266.80 per week times 52 weeks per year = $13,873.60 gross annual income before taxes)

Did somebody say McDonald's?

RETIREMENT

To retire in 20 years with $1 million (which won't be a lot of money by then), you must invest $1,317 into a tax-free account bearing 10 percent every month for 20 years.

JOB DESCRIPTION

As professional Mobile DJs we are: Announcers, Masters of Ceremonies, Music Programmers, Audio Technicians, Lighting Technicians, Event Planners, Coordinators, and more. How much would these individual professionals charge for each service? An MC alone commands between $300 and $1,200 per event. Michael "Let's get ready to rumble" Buffer gets an estimated $10,000.

PRICE COMPARISONS

When compared to other party-related expenses, a Mobile DJ is a bargain. Based on a wedding reception with 200 guests held at a Southern California hotel, a reception coordinator goes for $950, a cake ranges between $300 and $1,500, meal service averages $6,000, gratuity is $1,080, and sales tax is $1,550 for the day.

At $400, a professional Mobile DJ is a steal.

THE PIE

In 1995 the national estimated average cost of a wedding day was $18,000. The average cost of music at that time was $910. Today, the overall expense is closer to $20,000. If your service fee is only $400, not only is your fee less than 1995's average for music, but your "piece of the pie" is only two percent.

Are you responsible for only two percent of the event's success?

SCARCITY

There are 52 weeks per year. Most events happen on the weekends and most of those take place on Saturday. Most of these events are wedding receptions and weddings are somewhat seasonal. This limits the amount of time a DJ has in order to create an income.

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Not everyone can successfully DJ a party. Most people do not have the music knowledge, technical skill, sensitivity, motivational skills, music programming skills, announcing skills, etc. to do a professional job. Most people do not have the experience necessary to read an audience and respond or to move them emotionally. In other industries, talent and knowledge warrants a premium fee.

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VEGAS EVENT OFFERS HANDS-ON TRAINING IN THE DIGITAL ARENA.

BY ANTHONY B. BARTHEL

The reviews of the SuperBowl advertisements are in and it was most definitely a dot com year. Internet sites outbid each other and traditional advertisers to get their message across to football fans. This year's Mobile Beat Conference wasn't tremendously different... technology was king in the exhibit halls.

One of the stalwarts of the Mobile Beat Conference, DJ Power is now an established name in the computer-based DJ system category. But this year that company had over a half-dozen competitors to contend with.

Computer-based DJ systems weren't the only form of high-tech at the show. ProDJ.com also had something interesting for every DJ who has Internet access. Start.ProDJ.com is a no-cost start page that is specifically designed for DJs. Its intention is to keep DJs informed of the latest in the music and mobile entertainment industry.

PC SYSTEMS

A common thread that runs through all the PC-based DJ systems is that they all run on WinTel PCs and provide at least two output channels through leading-edge soundcard technology. PC-based DJ systems allow the user to play two sources at once, like with a dual CD player. The software generally encompasses a built-in mixer, two source players and several other controls. Essentially, you could show up to an event with just a PC and two powered speakers and conduct an entire show. As of yet, however, a traditional mixer is still required in most cases.

The MP3 format that they all support allows sound to be compressed so that more music fits onto the hard drive than it would without compression. Laura Betterly of Visiosonic indicated that MP3 compression does result in some loss of sound quality but is not detectable by the average listener's hearing capacity.

One of the hot issues to date is the legality of this new format. This was touched on by several of the software vendors at the seminar "Future Formats." No real solutions were offered at this seminar. However, at a question and answer session with MC Hammer, someone asked him if he would spearhead the issue for the DJ industry. Hammer's response was basically, you wash my hands and I'll wash yours.

One of the first to come on the scene with a workable DJ music player for the PC was DJ Power (www.djpower.com). This year the software has been polished further and the company has a single-rack-space PC for use with their system. Combine this with a flat-screen display and the software can easily be part of a complete DJ system. Several other companies

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have also come onto the scene. One of the more interesting applications is Mix USA's Quattro (www.mixusa.com) which affords control of four music tracks at one time through a "Denon-like" (their words) outboard 19-inch rack-mount control unit. The unit is like a CD controller and allows access to virtually all the software's features. The system offers 10 cue points per song, BPM matching and several other key features.

VisioSonic is definitely going to be a big player in the market with their PCDJ 1200SL software available in free trial form on their Web site (www.visiosonic.com). Like others, PCDJ offers the ability to play two sound tracks at once. Using an outboard controller, their DJ Professor Jam demonstrated some of the effects possible with the system and the outboard controller.

Once the legal issues are resolved, these systems may become much more common in nightclubs; due to their ease of being tracked for licensing purposes.

CD PLAYERS

When dual CD players first hit the market, instant start and pitch control were big features. Now, those are the basics for getting into the market and other features separate the various CD players.

Three new CD players were on display at the Mobile Beat Conference that showed just how diverse this technology is becoming. The diversity of features on these CD players is amazing and allows each to target a specific market without much overlap into other markets.

American DJ DCD-PRO500

American DJ has become much more than just a lighting provider with some very good products under their audio banner. Their new DCD-PRO500 CD player features six buttons per side that can access up to 80 samples, loops or cue points. These six

"flash start" buttons allow the DJ to instantly go to various cue points on a CD. One can reverse loops and samples, making this new American DJ player a tool for not just playing music, but for creating music, too. The speed at which the buttons respond is simply amazing.

It also comes with basic features that make it a serious player including anti-skip memory, fader "Q" start and the ability to automatically flip-flop between sides. This feature allows you to play two CDs continuously for up to 160 minutes of automatic sound with two CD 80s. It also features up to 30 programmable tracks per side, direct access track buttons, a beat counter and several other useful features.

Denon 2600F

Denon was the first to offer a feature-packed serious CD player in their 2500 model and now they have raised the bar. Their new 2600 series CD player incorporates a number of new features that could make it a standard in the mixing environment.

The 2600F features two hot starts per side, track reserve, which lets one instantly go to a specific point on the CD, a sampler and three on-board effects: filter, reverb and flanger. But what might really attract the pro DJs is some of the Denon 2600F's mixing features.

For those scratch mixers who have always wanted the convenience of CDs but like the effects of vinyl, this might be

Playing music at events is much more than just spinning CDs now. There are a tremendous number of options available to the professional DJ.

their player. Denon has incorporated real-time scratching effects into their player. Using the jog wheel one can actually "scratch" the CD with the same audio results as a record on a turntable. There is also a "platter stop" feature that emulates a turntable being shut off.

Denon has polished or modified many of the other features that were in the 2500 including the 300-CD memory that allows cue and loop points to be stored in nonvolatile memory. Also useful are the lighted drawers, where a very bright blue LED illuminates over the CD drawer that is being opened. There is also a 10-second real-time memory anti-skip feature. Other items of note will be highlighted in an upcoming review of this product.

Pioneer CMX-5000 "Stealth"

Pioneer has introduced its first rack-mount dual CD player. It incorporates all the features of their high-end CDJ-700S and then some. For those who have difficulty mixing music, the Stealth might be the ticket.

The Stealth can be set to mix music from one CD to another and can even beat match the two songs. There are four different cross-fade options with this feature; cut-in, echo, zip and cross-fade. The Pioneer can also provide continuous music from two CDs, allowing for up to 160 minutes of music from two 80-minute CDs. There is also a beat counter and there are slots for the CDs like in a car CD player rather than drawers.

Playing music at events has become much more than just spinning CDs. There are a tremendous number of options available to the professional DJ. It can also be argued that the software-based systems are going to be continually updated at a rapid pace since there is no hardware that has to be altered. Software or hardware, DJs can now take advantage of things that were only a dream just a few years ago.

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HammerTime!

BY ANTHONY B. BARTHEL

While the Mobile Beat Show has always been a place to meet and greet the "stars" of the DJ industry, this year it was also a chance to meet a mainstream star. Music icon MC Hammer was on hand to deliver the final address to the conventioneers.

There's no doubt that Hammer has been a figure in the news since he entered the scene in 1990. He has made the front pages for the immense sales of his music, and for his personal and financial problems.

CAN'T TOUCH THIS

By the late 1980s, Hammer had already established the upbeat, hip-hop style that made him so famous. With some effort, panache and chutzpa he got his first album pressed. He then went and distributed copies by hand to record pools, DJs and anyone else he could find who would spin the vinyl.

This exposure was the ticket to stardom for the rapper. His was the first rap album to ever be a big hit on the mainstream music charts, with a position in the Top 10 charts.

Hammer also toured in those days. At the show, he made an impression with his story about one particular 50-city tour. He was originally third on a list of 10 artists. Hammer requested that he be placed last on the bill so that audiences would be too pooped to party afterwards. Sure enough, his performances were so high-energy and interactive, all anyone could do after the show was go home to bed!

While the big concert days are the highlight of Hammer's history, the low point has to be his recent filing for bankruptcy. After listening to his speech and spending some time with him personally, it is clear that Hammer possesses intelligence and motivation. Still, a combination of bad business decisions and questionable advice took their toll on the artist's bank accounts.

This hasn't dampened Hammer's spirits one iota. He indicated that his new album will be as high-energy as the first one. Though not meant to be a spiritual album, his intent is to spread a positive message.

Hammer has received a great deal of notoriety as a preacher, which was part of what brought him to the show. His appearance was sponsored by CrossMix, a Christian-focused DJ organization.

During his presentation, Hammer emphased the importance of his faith and closed with a prayer. During the Q&A session he was asked his opinion of the current licensing situation and if he would be the spearhead for change. Hammer replied that he would help the DJ industry if the industry would help him. He also took everyone's business card after the session, promising to repeat his earlier practice of providing his upcoming CD to DJs.

As a showman, business person and Christian role model, MC Hammer made a big impression at the Mobile Beat DJ Show and Conference. Anyone who missed the talk really missed out on an inspirational look into the realities of the music industry and the experience of one of its icons.

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Entertaining in front of a typical group in your own hometown is one thing. Doing your shtick for a crowd of professional entertainers is something different altogether! To do so takes a healthy ego, nerves of steel, a great act and a heavy dose of insanity. In recognition of those up to the task, *Mobile Beat* created the DJ All Stars and the DJ All Star Revue.

TO PARTICIPATE IN THE CLEVELAND ALL STAR EVENT ON JUNE 26, CALL (978) 597-6344. A VIDEO TAPE OF YOUR IDEA IS REQUESTED, BUT NOT MANDATORY.

At the first gala All Star event held at the Mobile Beat Show in Las Vegas, DJs from the United States, Canada and Mexico brought their wildest routines and wackiest outfits. From the opening bursts of confetti and streamers, the stage was alive with DJs and dancers in garish costumes. There was lots of singing, joking, teaching dances and keeping the party hot hot hot! Routines included lip syncing, the interactive Napkin Game, Dancin' Through The Dances, the Dollar Wine dance, the Snowman Game, the newly recorded and arranged "Hokey Pokey 2000" and much more. It was an entertainment barrage that tested the senses with frequent interruptions for giveaways and special awards.

The DJ All Stars is not a competition. It's a unique way for DJs from all over the world to show off and cut up while sharing ideas and performing signature dances. The platform gives show attendees a forum to demonstrate new line dances, games, props and interactive audience routines without the stress of a competitive environment.

To participate in the Cleveland All Star event on June 26, call (978) 597-6344. A video tape of your idea is requested, but not mandatory.

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Top Honors

AWARDS GALA HIGHLIGHTS THE BEST OF THE MOBILE DJ PROFESSION.

BY ANTHONY B. BARTHEL

The old adage "Practice makes perfect" best illustrates the 2000 American DJ Awards show, held the evening before the Mobile Beat DJ Show's opening day.

This year, the competition to determine who would vie for the award in each category was held before the show ever started. Once the preliminaries were done, the show was put together and timed.

DJ Hall of Fame inductee Bernie Howard, "Silver Man" and Alan Cabasso at the Awards.

The first category was Male Entertainer of the Year. This year's winner, Primo Desideria put on quite a show. As soon as his name was announced he bounded from back stage with a skateboard in hand and hit the dancefloor in a flying leap. He demonstrated his phenomenal energy and first-rate skateboarding talents first, which got the crowd of entertainers on their feet and ready to party.

DJ Primo's (his professional name) acceptance speech went on and on as did his enthusiasm. Finally, he was literally carried off the stage.

Danette Koharchik also demonstrated the level of energy and style that won her the title of Female DJ of the Year. In this reporter's opinion, the dances each of the females taught were comparable in style and energy but the level of happiness demonstrated by Koharchik put her over the top. "It was a dream of mine to get this award," said Koharchik

Although the category of Club DJ of the Year is decided in advance of the evening, winner Roonie G demonstrated his award winning skills. Using four Pioneer DJ700S players, he had the crowd on their feet and moving without ever saying one word to the audience. "I want to bring the profession of DJ'ing into the 21st century," he commented, when asked why he used CD players instead of vinyl.

An academy votes on all the awards that are not decided the night of the show, giving more credence to receiving such an award. The categories of Propmaster, Male and Female DJ of the Year and Dance team are all decided the night of the show by an audience vote.

American DJ Awards
categories and this year's winners

Best Country DJ	Gary Orr
Best Tech	Saied Motaei
Online Industry Service Award	Glenn Miller
Best Club DJ	Roonie G
Karaoke	Bill Smith
Michael Butler Humanitarian Award	Professor Jam, Ray Martinez
Hall of Fame	Bernie Howard
Dance Team	Brian Tucker
Propmaster	Micahel Brame
Female	Danette Koharchik
Male	Primo Desideria
Audio Rep of the Year	John Brown, American DJ
Outstanding Sound Award	Ladd Temple, Peavey

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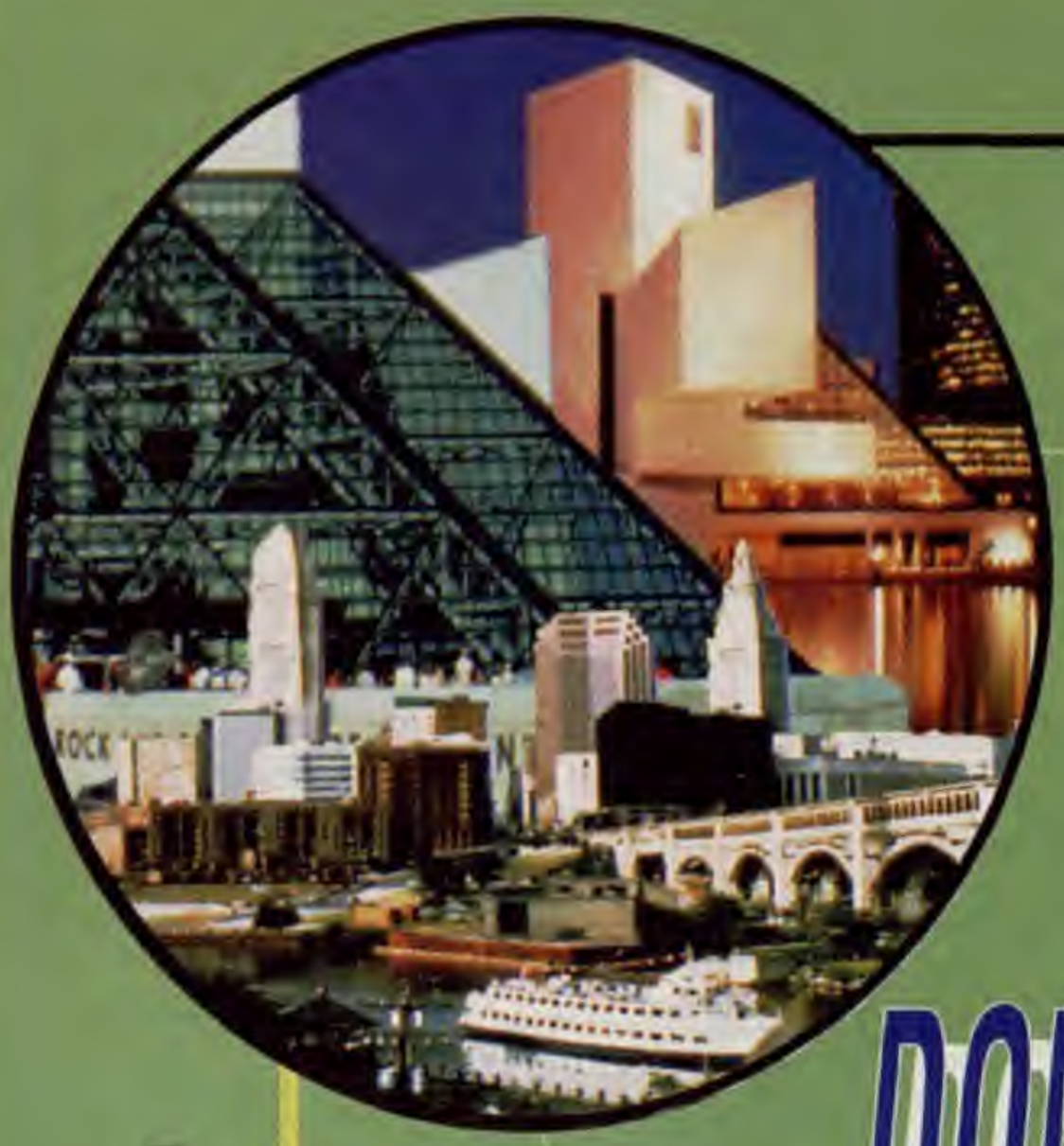

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One Great Reference Leads to Another

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Bob Riley

Bob Riley has been called "The King of Nostalgia," "Boston's Answer to Elvis Presley," and "Mr. Entertainment." He's recorded over 500 songs, had national releases on five major labels and performed with hundreds of stars.

In fact, you may have music in your collection on which he either played or sang backup or was in the control room during the recording session. When you talk about the sock-hoppin' fifties, there's little Riley doesn't remember because he lived it, both as an artist and a DJ. Now at age 67, music is still what keeps him going.

THE LIFE OF RILEY

Riley, who currently resides in South Weymouth, Mass., has been around the music business since the days his dad performed in Vaudeville. He began playing banjo professionally while still in high school and joined the staff of the WCOP Hayloft Jamboree—New England's answer to the Grand Old Opry—while in college. Following a stint in the Air Force, he returned to Boston and earned a degree in communications from Emerson.

Riley's recording career as a pop/rock singer took flight in the late 1950s, and while he had national releases on Dot ("Baby Sittin'"), Coral ("Hey Mr. Bluebird"), MGM ("Wanda Jean"), London ("Memories of Home") and Carlton ("Sylvie"), he was never able to score a national hit. "I just never happened to be in the right place at the right time," he recalls. In Boston, however, Riley was responsible for countless award-winning singing commercials, including one that holds the record as the longest running radio spot in Beantown broadcasting history. One of his best selling singles was a song called "Gone" which sold over 50,000 copies after being played by WBZ's Larry Glick on a late-night talk show.

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more on...Bob Riley

NOT THE ORIGINAL ARTIST

Ironically, some of Riley's most commercial work was done for labels such as Promenade. "I used to make all those LPs that supermarkets used to sell for a buck," he remembers. "I would go in the studio and, in just a couple of hours, record a whole LP of pop songs in the style of Ricky Nelson, Elvis or other pop singers. I was either playing guitar, singing or in the booth."

Through his studio work Riley developed an appreciation for great sound. "God didn't give me much of a voice to start with," he admits. "But I feel I have mastered and perfected what I have. A lot has been through practice and training and a lot has been through knowing how to get the most out of a microphone and sound system."

Riley kept up a rigorous performing schedule with various groups until 1988, when he suffered a heart attack on stage. "I finished the show and drove myself to the hospital. After that I had several procedures, triple bypass surgery, hip replacements... the writing was on the wall. it was time for me to do something else, but bagging groceries at the local supermarket was simply not an option." So Riley entered the mobile music business. By combining his knowledge of music, his talent as a singer and his experience as a recording engineer, he created a copyrighted concept called Bob Riley's Legends of Music. "My audio system is state-of-the-art," says Riley. "I have a music library that spans a half century with all types of music from early big band to hit parade to country and classic oldies."

> "I ought to know the music, I was there when most of it originally came out."

A typical Legends of Music show includes a live set by one of Riley's top shelf entertainers, followed by Riley's DJ mix of tunes from the '40s, '50s and '60s. "I often get booked to do a dinner/show/dance program and will start off with background music until after dinner. Then I bring out Marc Poulin who does an amazing Roy Orbison, or Barry Mooney who does Neil Diamond, or George Lyons who does a tribute to Sinatra or Cyndi Phillips as Patsy Cline or a comedian, juggler, magician... whatever they want. Sometimes I'll bring two acts. My rates start at $600 for four hours and go up into the thousands depending on what they want."

So now, after being a recording artist, guitar and banjo player, singer, recording engineer, band leader, and artist agent, Riley finds that what he enjoys most is being a Mobile DJ. "I stay with the events where my longevity, huge music library and firsthand knowledge of what I'm playing are definite assets."

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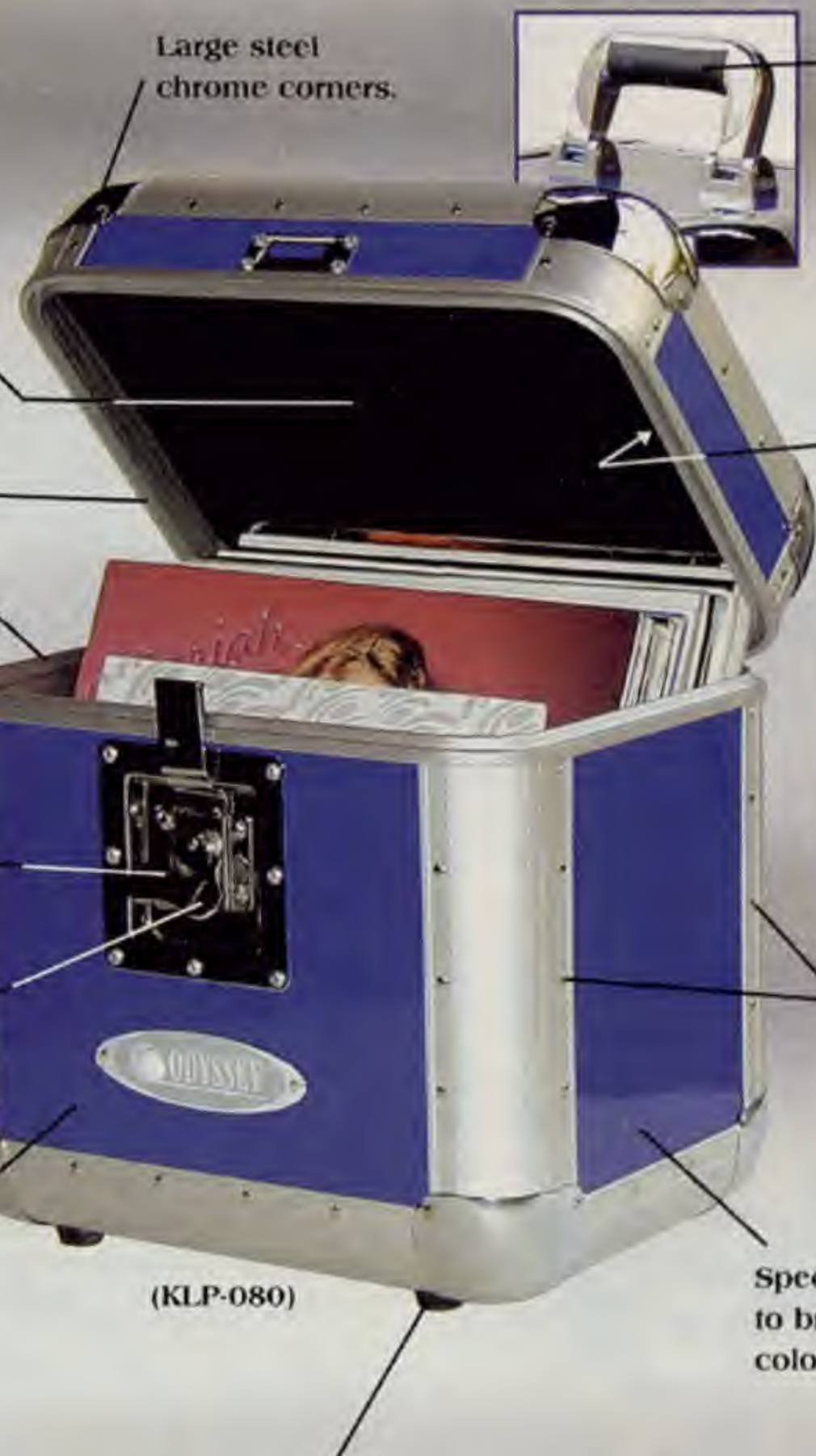

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Tara Feeley (holding the microphone) enjoys singing for her supper.

Tara Feeley

"...AND THE GIRL COULD SING!"

Over the last decade, clients shopping for a DJ have come to expect a lot more than a personable presentation, good technical skills and a big music selection. Brides and grooms, in particular, are willing to pay the price for a DJ with high-quality sound and above-average hosting skills.

With all the new demands being placed on the art of DJ'ing, it's a constant challenge for multi-system operators to find DJs who really stand out from the crowd. Mike Walter, owner and CEO of New Jersey's Elite Entertainment has 18 well-trained, highly-competent and extremely personable entertainers on his staff. While he has the highest regard for all, when pressed to pick the one who stands out above the rest, without hesitation he answered, "Tara Feeley."

Walter originally discovered Tara Feeley at a wedding reception. She was a guest and had been asked by the bride to sing a special song. As Walter recalls, "It was obvious right from the start that she was not only a terrific singer, but able to captivate the room. I knew she would be perfect for Elite. We have incorporated her unique talent into her show, which sets her apart from every

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other DJ in our area. She is often asked to sing a couple's first dance. She does a beautiful job with "My Heart Will Go On," "From This Moment" and "The Rose." She just blows the crowd away. Feeley also adds her special vocal talents to songs like "Paradise By the Dashboard Light" and "You're The One That I Want." Anyone who has heard her sing "Crazy" will forget about the original... it's truly Tara's highlight song."

Her singing ability, however, is just part of the package. Feeley is a highly energized MC. She's totally comfortable dancing with the crowd in the middle of the floor while leading all the activities via a wireless microphone. She is a natural at relating to all ages and getting everyone into the party spirit.

Feeley, who is in her mid-twenties, has been with Elite now for three years. She has acted and sung in numerous shows including "Cabaret For Life," which is a nonprofit theater group that raises money for Aids research. She had also been singing at weddings and hosting karaoke prior to joining Elite in 1997. Along with being Elite's all-star performer on the weekends, Feeley is a sales representative for the company during the week.

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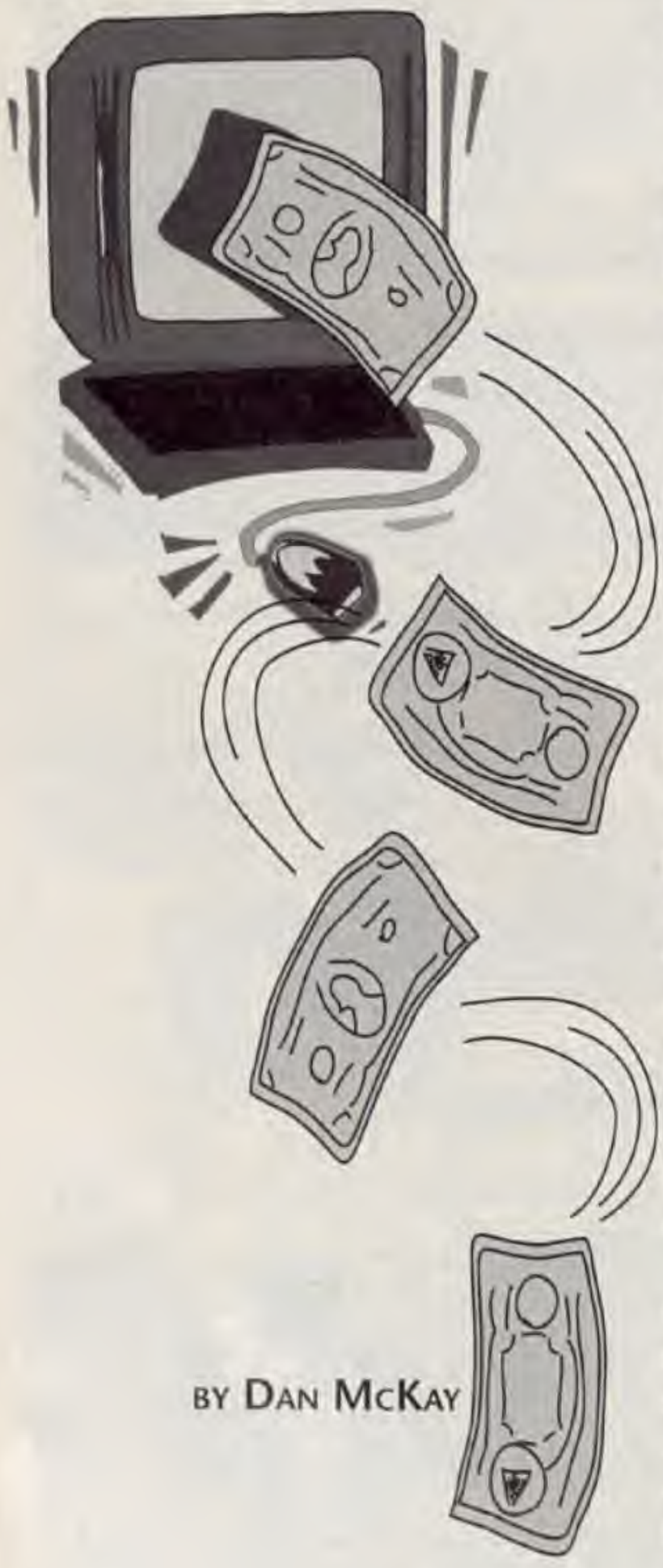

BY DAN MCKAY

Some guys will do anything to impress a woman. When the girlfriend of Maryland software developer Pierre Omidyar wondered if there was a way she could interact with collectors of her favorite treasure, Pez dispensers, he created a Web site for her to do just that. In 1995 that Web site evolved into eBay, the world's largest personal online trading community.

As the number of people shopping on the Web has increased, so too has the number of companies who have begun to auction goods on the Internet. Within three years, sales of $19 billion from online auctions are projected.

Today there are literally hundreds of auction Web sites, many of which specialize in certain types of items such as antiques, computers, and electronics. The process itself promises exciting interaction and a great deal. But if you're not careful, what it delivers can vary drastically from those expectations.

BUY, BUY MISS AMERICAN PIE

Most online auction sites are set up with similar functionality. Before you can buy an item, you must register with your name, address, phone number, e-mail, and sometimes a credit card. Many sites require you to certify that you are at least 18 years old.

Then go shopping! For a DJ, the best way to get a feel for what's out there is to browse through categories like electronics and music. Of the general auction sites, eBay offers the most DJ-specific subcategories like Photo & Electronics, Consumer Electronics, Audio, DJ Equipment and **Books, Movies, Music, CDs, and Dance.**

You can also enter a specific word or phrase to get more targeted results. For instance, while a recent search of auctions at Amazon.com using the word "CD" revealed 8,268 matches, a search for "Michael Jackson CD" (put your search phrase in quotes) found 22 closer matches, including several imports from England and Australia.

OK, you've found the perfect item at the perfect price and are ready to bid. First, look at the "bid increment." This is the minimum amount you will need to add to the current bid for yours to be accepted. On some sites you may also enter the maximum amount you are willing to pay and your bid will be automatically increased by the established increment until your maximum is reached. Some sites will also send you e-mail when you have been outbid on an item.

After you enter your bid, you'll see immediately whether you are the current high bidder. It's best to put in your maximum bid first. Some bidders wait until just before the auction closes to place their bids and can effectively "steal" an item from you for just a buck or two over your high bid.

Be aware of sellers using a "reserve price." This is when the seller privately sets a minimum price he will accept for the item, but can still open the bidding at whatever price he or she chooses. Using this method, an item can be put up for auction with a reserve price of $150, then set $50 for an opening bid with increments of $5. This encourages a high amount of interest from bidders who think they might get a real deal. But unless the high bid reaches the reserve price of $150, the seller doesn't

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Although most auction sites have a written policy against the sale of illegally duplicated CDs, some sellers represent copies of DJ remix services and other compilations as legit.

have to accept any offer.

If you are the high bidder when the auction closes (most auctions last 3 to 10 days), the auction site will send you an e-mail with the seller's contact information. Most sites require that buyer and seller contact each other within three business days. Through the terms you agreed to when joining the auction site, you are under contract to pay him or her the amount of your bid plus any shipping expenses that are mentioned in the item listing. The seller is then under contract to send you the item.

TRUST NO ONE

The Internet makes it easy to obscure your real identity with readily-available free e-mail aliases. You might want to think twice before sending money to a total stranger. Since the auction site is primarily a medium which only brings the buyer and seller together, they cannot assure that you get what you pay for.

A few sites like eBay and Amazon.com offer free insurance for items you buy through their auctions. There are specific limits, rules, and exceptions to this coverage; be sure to read them.

Some online sellers accept credit cards; obviously this will offer you more protection than sending a check or cash. For buying larger items from people who don't accept plastic, you might want to consider using an escrow service. This is an independent third party who holds payment in trust until the buyer receives and accepts the agreed upon items from the seller. The escrow service charges a fee based on the amount of the transaction and method of payment.

DO YOU REALLY GET A DEAL?

The ultimate online auction opportunity is finding someone who wants to turn a barely used item into cash for a cheap price. Although those "finds" are still out there, in some categories auctions are quickly morphing into channels for existing businesses to sell surplus merchandise.

In a recent search of major online auctions, it appeared regular retailers were selling a good portion of the sound and lighting gear offered. In some cases the items were so-called "B" merchandise — refurbished, repaired or demo equipment that can't be sold as new. Now as long as the merchandise is disclosed as such, it can be a great bargain. Unfortunately, posts are plentiful on auction message boards about repackaged merchandise represented as new by seemingly legitimate businesses.

This caveat also holds true for CDs. Although most auction sites have a written policy against the sale of illegally duplicated CDs, some sellers represent copies of DJ remix services and other compilations as legit.

They may not have the cache of a world-famous auction house like Sotheby's or Christies, but if you enjoy the thrill of the hunt for a great deal, today's online auctions are like garage sales on steroids.

How can you still get a deal?

Look for these three things:

1. Make sure it's a fair price. Put all the excitement of competitive bidding aside. Check to see if you can get the same piece of gear locally or from a catalog at the same price you'd pay at auction.

2. Learn by others' mistakes. Most every auction site allows people with whom the seller has completed a transaction to post positive or negative feedback in the seller's profile. Be sure to read it before you bid.

3. Don't get soaked on shipping. Buying a CD for $2.99 isn't a great deal if you have to add $5 in postage. If the shipping charges aren't clear in the auction description, e-mail the person offering the item before you bid.

but at what price?

MCKAY'S MARKETINGMEGAMIX

Here's some selected sites WORTH A CLICK:

ONLINE AUCTIONS

www.ebay.com – The granddaddy of them all with 3.5 million new auctions and 400,000 new items every day from which to choose.

auctions.yahoo.com – The sites that get almost 50 million unique visitors a month, offering a robust worldwide auction community. Appears to have more DJ items offered by dealers than individuals.

auctions.amazon.com – What Amazon.com did for Web shopping, they promise to do for auctions. Some merchants allow you to pay for purchases online with a credit card through Amazon.com.

www.digibid.com – No Beanie Babies to wade through here... just pro audio, lighting and DJ gear. Curiously, the listings do not identify who is actually the seller. Digibid says they screen all listings before posting them to their site.

www.djgearbid.com – A great idea when it takes off. A recent visit showed only two items for sale. Easy-to-use interface; only DJ sound and lighting gear accepted.

www.djauctionworld.com – An environment for professional DJs to buy and sell gear.

AUCTION SEARCH ENGINES

www.auctionrover.com – Recently acquired by GoTo.com, this search "dog" will "sniff out" items on many auctions with just one search. They were the first site to license eBay listings for legal distribution.

www.auctionwatch.com – Advertises that they search over 300 online auctions. In several DJ-related categories, searches seem to return the most listings from Amazon, eBay and Yahoo.

www.biddersedge.com – Says they search 78 auction sites with 5.5 million items. Many smaller auction sites represented like BidZilla, RoyalBid and BidSoup.

start.prodj.com/free/auctions – Searches the five major auction sites and has built-in queries for lighting, speakers, amps, karaoke and more.

ESCROW SERVICES

www.iescrow.com – Charges $2.50 for items up to $100. For amounts over $100 and less than $25,000, it's 4% for credit card transactions or 2% for cash, check or money order transactions.

www.ibuyescrow.com – Many different pricing tiers and minimums ranging from 1% to 5%, depending if payment is in cash or by credit cards.

www.buyersguardian.com – Deals in cash transactions only on a sliding scale. Fees are $10 for transactions up to $100, $15 up to $400, $20 up to $1,000.

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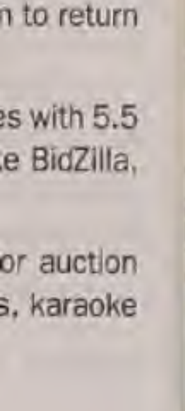

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Despite the exceptional deal of $300, it didn't receive one single bid for Deemazon DJs & Karaoke who set up shop two years ago on the Oregon coast, about 120 miles southwest of Portland.

So why did Dee Hanscom, a 20 year Air Force veteran, decide to auction her service online? Simple. She's a computer geek! And that's an affectionate term Hanscom will readily embrace. "Yeah, I'm kind of a computer/Internet buff, so I'm sort of adventuresome about that kind of stuff. I want to do as much Internet advertising as I can. I think eBay is big enough that for this small price it was an extremely reasonable way to get a lot of advertising and exposure for what I spent."

It turned out not to be a total loss of the money Hanscom spent for the listings. "Someone called me from a similar ad I put on eBay and I booked a wedding at full price." Of course Deemazon's full price is $400, and she'll have to drive 400 miles round trip for the gig, but Hanscom feels it's all part of building her business.

"I'm trying to do more local gigs, but I think it'll take a while around here to develop. My business is fairly new to Oregon and I want to expand my service area to all of the Northwest." For now, Hanscom is enjoying the ride. She became accustomed to being on the road as a former musician in pop and country bands before becoming a DJ two years ago.

A Mobile DJ since 1979 and regular contributor to Mobile Beat, Dan McKay is the owner of Party Hits DJ Party Hosts in Seattle, Washington. Dan confessed the last thing he bought through an online auction was an autographed Dick Clark trading card.

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Web Applications

EVEN WITH TECHNOLOGY, WHAT'S OLD IS NEW AGAIN.

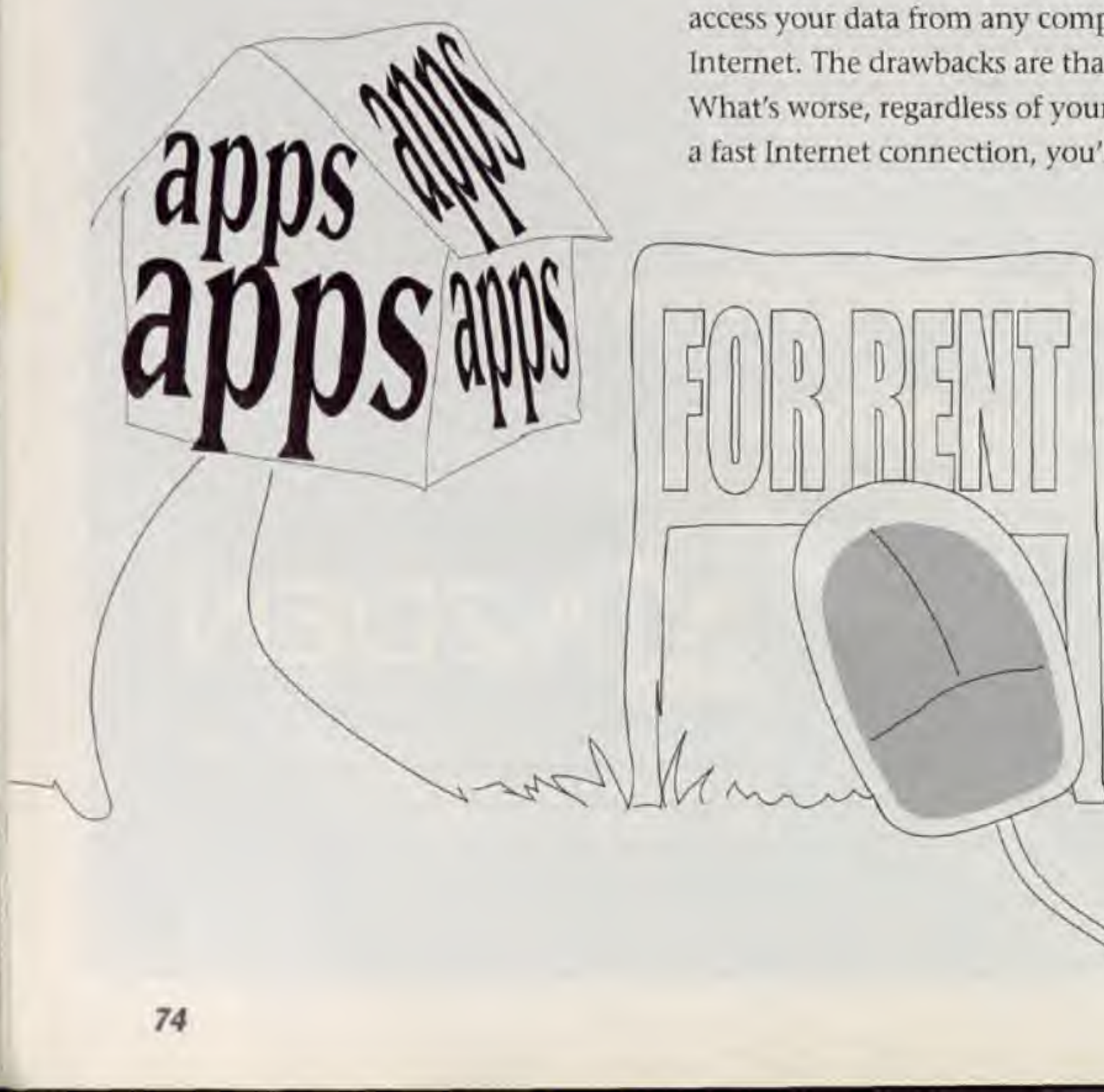
BY REID GOLDSBOROUGH

In the old days of computers you used a "dumb terminal" and rented processing time from a big mainframe computer. Then we went through the fad of proprietary computers and software. Now, once again, you can rent computer and software, but from the comfort of your own home. The computer is real but the software is not. It's virtual.

IT WORKS THIS WAY

Instead of installing computer applications (apps) from a CD onto the hard disk of your computer, you access them via the Internet where they are stored with a Web browser or a custom interface. You can still print and sometimes save data to your own hard drive, but the bulk of the processing and data storage occurs at a distant server.

The benefits are that you outsource the chore of software maintenance to others and don't use up half your computer's memory with apps. You can also access your data from any computer anywhere, as long as it is connected to the Internet. The drawbacks are that if you're not connected, you're not computing. What's worse, regardless of your computer's speed capabilities, if you do not have a fast Internet connection, you'll experience a sizeable drop in processing time.



WHO'S ON FIRST?

The biggest players in the software industry are getting involved—including Microsoft. Bill Gates says the reason he recently quit his post as Microsoft's chief executive officer was to spend more time developing the Web versions of Microsoft's products.

msn Hotmail

Today many Web apps are free, though larger or specialized apps may include fees. The first Web apps were e-mail programs

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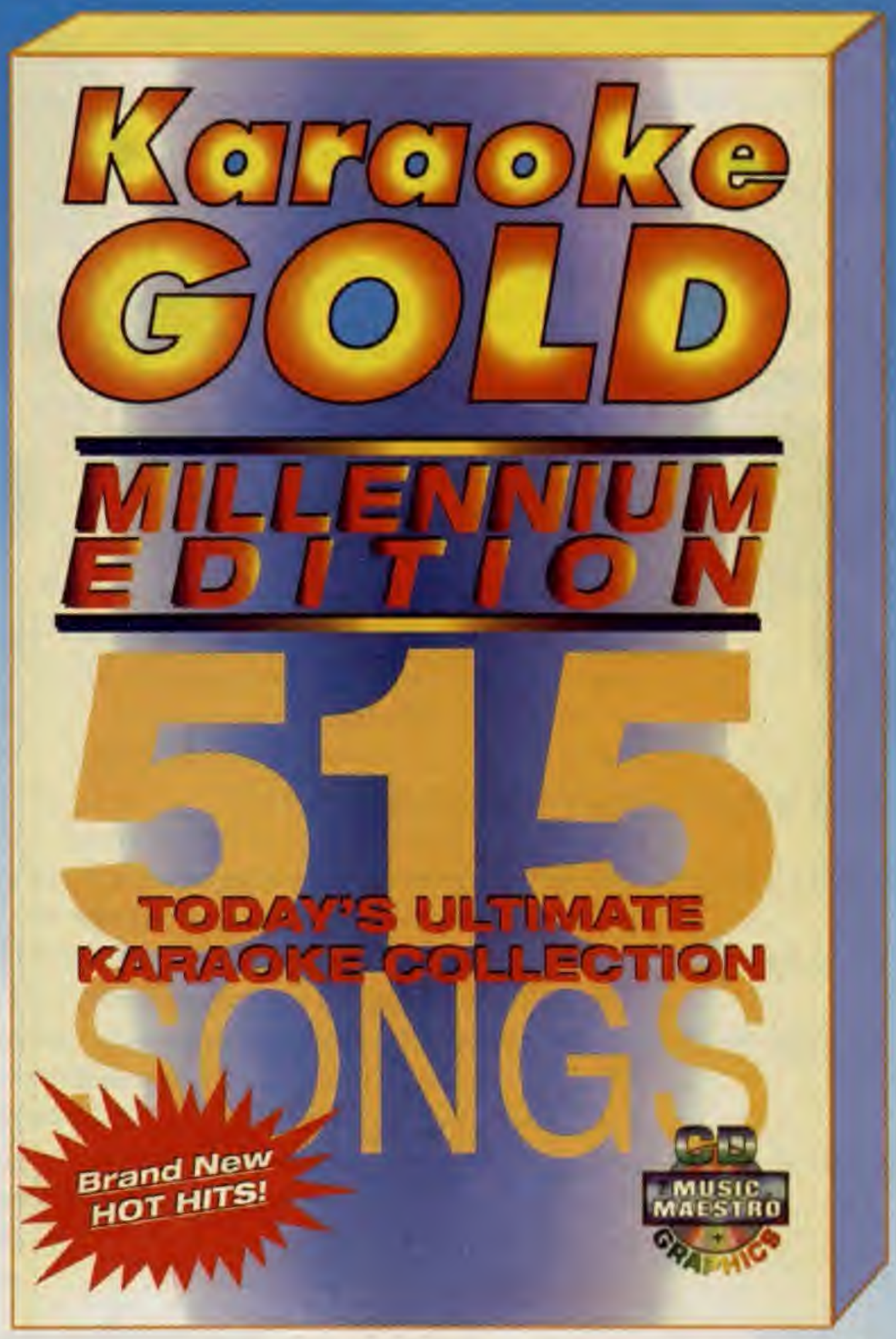

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Today many Web apps are free, though larger or specialized apps may include fees.

such as Hotmail. Some of the handiest Web apps today are those that help manage your personal information.

Excite Planner (http://planner.excite.com) is the best Web app of this kind that I've found. It tracks your schedule, contacts, to-do items, and notes and synchronizes with Microsoft Outlook and the Palm hand-held devices.

SmartOnline.com is more business oriented. It not only lets you create a calendar and to-do list, but also provides business letters, legal forms, business and marketing plan generators, and an incorporation guide.

Other Web apps are more focused, performing just a single task. X:Drive is the best site providing off-site storage, which is convenient for sharing documents or backing up a few files. X:Drive distinguishes itself by letting you use an interface familiar to you, whether it's Windows Explorer or a third-party utility such as Mijenix's PowerDesk.

NetStudio.com helps you create Web graphics such as buttons, headings, banners, and photos.

Quicken's TurboTax for the Web (www.turbotax.com) provides forms and help for completing your income taxes. Filling out a 1040EZ is free. A more complex return costs $9.95 and a state return costs another $9.95.

NetLedger (www.netledger.com) lets you and your coworkers work on the company's books from any location.

Office suites such as Microsoft Office are beginning to become available on the Web as well through application service providers (ASPs). ASPs such as Digex are attracting millions of dollars in investments from big names such as Compaq and Microsoft. But don't expect Microsoft to give away its cash cow for free. It derives more than one-third of its income from Microsoft Office, according to analysts.

At Personable.com you can rent Microsoft Office for fees ranging from $9.95 to $24.95 per month, plus access and usage fees charged by the site itself.

Sun Microsystems is Microsoft's main competition in online office apps. Its StarOffice suite (www.sun.com/staroffice) is available as a free download. You can also run it as a Web app for $30 per month at the application service provider Thinter.net.

Office suites are complex programs, so don't expect stellar performance over the Web. Microsoft Office was agonizingly slow over a 56K modem, particularly with Word tables and Excel worksheets. I also tested it over a cable modem and, though the speed

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increased considerably, the going was still slower than normal.

Still, Web productivity apps are worth considering for individuals with older hardware or limited hard disk space. Casual users who need a program for a short time may also find virtual apps useful; as well as newer or smaller companies who want to use industrial-strength applications without committing significant financial or personnel resources. Larger companies seeking stable and predictable software costs may also benefit.

Thus far, Web apps have been more popular with individuals than companies, though more companies are expected to embrace the idea in the future.

Web apps have been more popular with individuals than companies, though more companies are expected to embrace the idea in the future.

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

A Bridge to the Future: MP3

BY DAN WALSH

MP3 IS TAKING MUSIC DISTRIBUTION INTO UNCHARTED TERRITORY.

There is a new frontier land rush happening on the Internet. Thousands of companies are maneuvering for pieces of digital dirt on which to build their economic homesteads. Virtually every industry is being affected by the new world-linking technology, and nowhere is the frontier wilder than in the music business. MP3 is the bridge that everyone is rushing over to get to the digital music promised land.

DIGITAL FREE-FOR-ALL?

At the recent New York Music & Internet Expo (March 3-5, 2000 in N.Y.C) it was apparent that this frontier mentality is in full force. As was revealed during the panel discussions involving representatives from industry players like EMusic.com, MyPlay, Inc., MCY.com, Napster.com, and others, shortcomings in the copyright laws are being ignored, shouted about, or debated quietly, while staff lawyers work behind the scenes. However, any legal gray areas are certainly not keeping hundreds of new companies from taking advantage of the power of the MP3 format.

Music on the Net means different things to everyone. So where do DJs fit into this brave new world? In a way, nothing has changed. Yes, MP3 downloads give us a different way to access and playback our music. Yet we still have to deal with the reality of music licensing, deciding how far to go in carrying out the letter of the law. The temptation of quick and easy but illegal track accumulation, whether it's by way of a bootleg CD or a questionable MP3 download, still exists. In other words, whatever your attitude is, it probably will not change because of MP3.

STANDING BY THE RECORD MACHINE

However the legal issues end up sorting themselves out, there is no denying the exciting possibilities that MP3 is currently helping to turn into realities. A good example will be unveiled this spring at Tower Records, Record Town and other stores, in the form of custom CD vending machines that allow you to create your own compilation CDs. Having already offered this service on the Internet, where you choose and pay for music at their Web site and receive a CD in the mail, Musicmaker.com is now making the new technology available to everyone, even if you don't do the Web yet. According to the April issue of *Wired*, only independent label music will initially be available, but EMI (Virgin and Capitol are among its many labels) is expected to license its material shortly.

To get your CD, all you'll have to do is walk up to the musicmaker.com kiosk, select your tracks with the touchscreen and give them a preview listen on the unit's stereo system. To receive your CD, complete with a jewelcase and song list insert, you can pay with cash or plastic. The first five tracks cost $9.95 and additional tracks are $1 each. Typically the whole process should take about 5 minutes. You can also transfer tracks to a Diamond Rio player for $1 each. (Other MP3 players will be supported in the future.) For DJs, this could end up being a solution to the "have to buy the whole CD for one track" problem.

HISTORY IN THE MAKING

The kiosk idea is just one of many ways MP3 has become a vehicle for expanding music distribution. The New York Expo was filled with exhibitors who have carved out various niches on the music download frontier. A panel entitled "The Future of MP3," moderated by Laura Betterly of PCDJ.com (VisioSonic), didn't deliver any news flashes, but one comment struck me. Gene Hoffman, the president of EMusic.com (one of the Web's many MP3 download sites) said succinctly, "MP3 is DOS."

In computer history, DOS was the operating system that made PCs possible and, for better or for worse, it still lurks behind your Windows platform. The point Hoffman was making was that MP3 is only the first part of the revolution, but an important part nonetheless. Other more efficient and better sounding formats are on the way, but, since MP3 has become a de facto standard for music downloads (even the maker of a competing format, Liquid Audio, has added MP3 support to its player), it will be around for some time.

THEY'RE BA-A-A-CK!

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2	ADAM'S SONG Blink 182	11
3	THIS I PROMISE YOU NSync	12
4	HIGHER (Unplugged) Creed	13
5	I THINK GOD CAN EXPLAIN Splender	14
6	GIVE ME YOU Mary J. Blige	15
7	ANOTHER DUMB BLONDE Hoku	16
8	THERE YOU GO Pink	17
9	FEELIN' SO GOOD Jennifer Lopez	18

Instru Track	SONG TITLE– Version Made Popular By	Vocal Track
1	THE BLUES MAN Alan Jackson	11
2	WHAT ABOUT NOW Lonestar	12
3	I'LL BE Reba McEntire	13
4	COULDN'T LAST A MOMENT Collin Raye	14
5	I WILL...BUT SheDaisy	15
6	GOODBYE EARL Dixie Chicks	16
7	WHAT I NEED TO DO Kenny Chesney	17
8	MORE Trace Adkins	18
9	I'VE FORGOTTEN HOW YOU FEEL Sonya Isaacs	19
10	THE FUN OF YOUR LOVE Jennifer Day	20

POP HITS MONTHLY • April 2000 • Cat # 0004-P

Instru Track	SONG TITLE Version Made Popular By	Vocal Track
1	THE BAD TOUCH Bloodhound Gang	10
2	SWEAR IT AGAIN Westlife	11
3	EVERYTHING YOU WANT Vertical Horizon	12
4	I DON'T WANNA KISS YOU.. L.F.O	13
5	YOU SANG TO ME Marc Anthony	14
6	BE WITH YOU Enrique Iglesis	15
7	WOKE UP THIS MORNING A3	16
8	I BELONG TO YOU Lenny Kravitz	17
9	THIS TIME AROUND Hanson	18

POP HITS MONTHLY • March 2000 • Cat # 0003-P

Instru Track	SONG TITLE Version Made Popular By	Vocal Track
1	NEVER LET YOU GO Third Eye Blind	10
2	AMERICAN PIE Madonna	11
3	PRIVATE EMOTION Ricky Martin	12
4	ONLY GOD KNOWS WHY Kid Rock	13
5	I TRY Macy Gray	14
6	GET IT ON TONITE Montell Jordan	15
7	SAY MY NAME Destiny's Child	16
8	WHERE YOU ARE Jessica Simpson	17
9	TRAGEDY Steps	18

COUNTRY HITS MONTHLY • April 2000 • Cat # 0004-C

Instru Track	SONG TITLE Version Made Popular By	Vocal Track
1	DO WHAT YOU GOTTA DO Garth Brooks	11
2	THE WAY YOU LOVE ME Faith Hill	12
3	REAL LIVE WOMAN Trisha Yearwood	13
4	BEEN THERE Clint Black/Steve Warmer	14
5	BUY ME A ROSE Kenny Rogers	15
6	LET'S MAKE SURE WE KISS.. Vince Gill	16
7	WHAT I NEED Julie Reeves	17
8	CAN'T NOBODY LOVE YOU Wynonna	18
9	THE LOOK Jerry Kilgore	19
10	CARLENE Phil Vassar	20

COUNTRY HITS MONTHLY • March 2000 • Cat # 0003-C

Instru Track	SONG TITLE Version Made Popular By	Vocal Track
1	SHE'S MORE Andy Griggs	11
2	ROCK THIS COUNTRY! Shania Twain	12
3	DON'T LIE Trace Adkins	13
4	UNBREAKABLE HEART Jessica Andrews	14
5	DADDY WON'T SELL THE FARM Montgomery Gentry	15
6	THE BEST DAY George Strait	16
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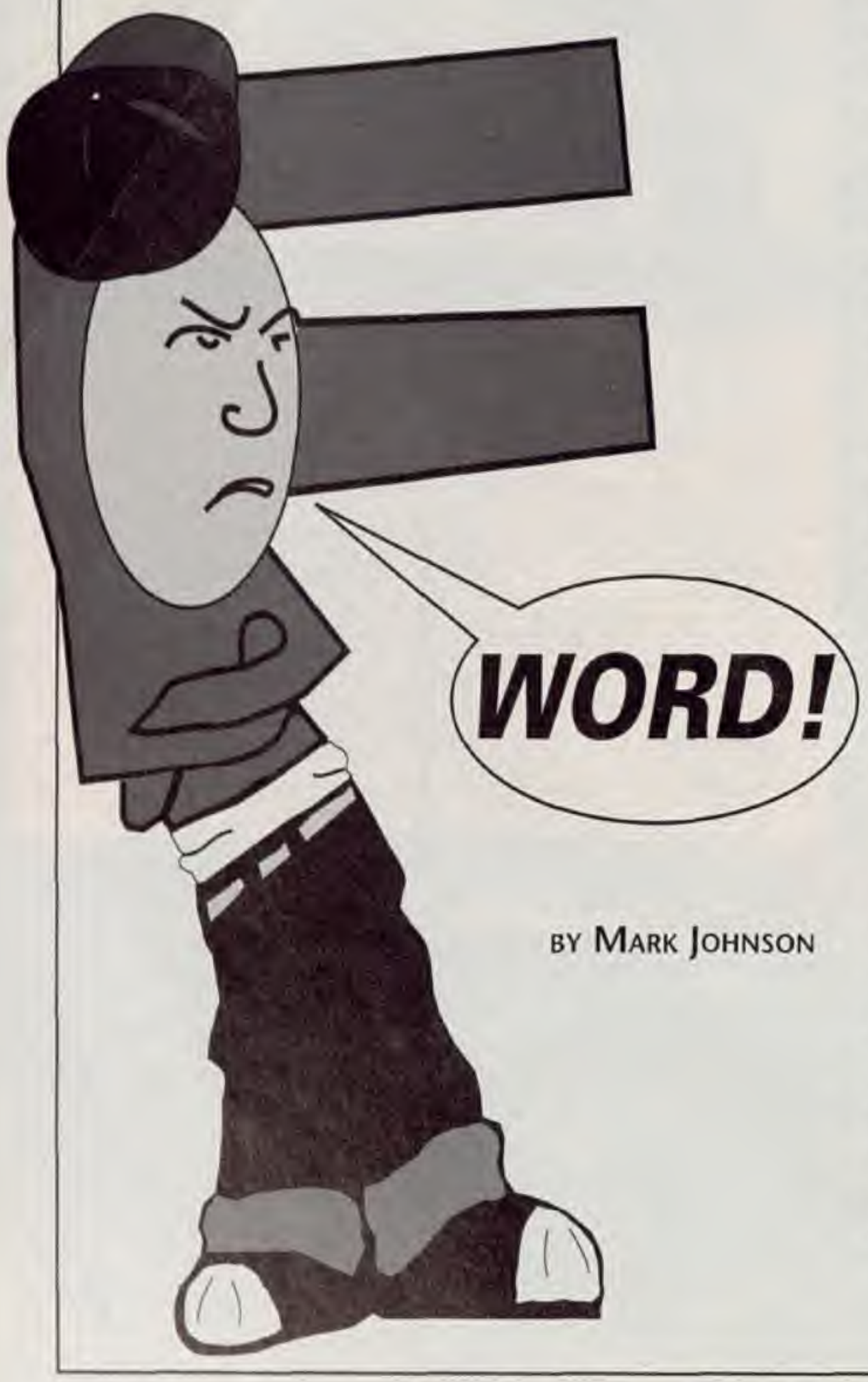

BY MARK JOHNSON

When playing for school and other youth-oriented dances, you have a delicate situation to handle. On the one hand are the requests for songs that contain offensive lyrics. If we play these rough versions, we'll probably win with the kids but be in the doghouse with the adults chaperoning the dance.

On the other hand, if we play the cleaned-up versions, the kids, who have been brainwashed by hearing the real version, will purposely shout out the offensive parts. Thus, we run the risk of inspiring them to use profanity without even playing it. I call it the "Mony, Mony" syndrome.

At the crux of this dilemma is the fact that the kids have the offending CDs in their own collections yet we get heat from the adults if we play the real version at a dance. On one occasion, I received stern words from an advisor after playing a cleaned up version of a particular song. The advisor argued that it was my fault that the kids sang the "dirty" words. Sad to say, I lost that school as a client.

As DJs, we are easy targets in this struggle over what our kids should be subjected to. Is it really the DJ who corrupted little Johnny by playing Wu-Tang Clan? Despite little Johnny's complete Wu-Tang collection with wall art, T-shirts and other items, we are seen as the great contributor of little Johnny's corruption. I think it's the parents who should take primary responsibility for the morality of their children, then the teachers and a host of others. Unfortunately, with so much finger pointing as to whom is the root cause for the deterioration of today's youth, we are the scapegoats when we play an offensive song.

DOING THE RIGHT THANG

No doubt you are aware of the trend in contemporary dance music for the performers to include profanity or offensive words in their lyrics. Recently, the song "Back That Thang Up" by Juvenile was all over my request sheets at high school dances. On the cover of the CD is a parental warning label which is a good clue of what's on the CD. Not being familiar with the song, I sought advice from the store clerk who proudly informed me that the whole disc is chock full of profanity.

Not wanting to spend $17 on something I can't use, I

With over 10,000 useful songs that can be played at an event, I'm pretty sure we can find enough good music that won't offend.

decided to look for the single as either a 12", cassingle or CD-single. No such luck. I'm told it's available only on the album.

Refusing to yield to the record company's wish that I blindly purchase the album, I logged onto the Internet and found the song on at least five different sites. The first version I downloaded contained the "N" word. I also found the word Thang as Azz. Three other versions of the song each had a variation of the name and all had the profanities that I was trying to avoid.

In the past, I've written about CD recording and a very useful sound editor called Cool Edit. Like a word processor, it allows me to cut and paste audio segments. After identifying over 15 occurrences of the "N" word, I conceded to make this song fit into my music library. Plus, there was the risk of messing up the rhythm. Case closed.

Urban songs aren't the only culprits. Look at the success of the *Jagged Little Pill* CD due to the leadoff single "You Oughta Know." I can only imagine teenagers playing the snot out of that song in their locked bedrooms after school.

TAKING A STAND

Personally, I have made the decision to absolutely refuse to play any song that has the "N" or "F" word or any negative connotation. It doesn't have to be just a school dance. Sweet sixteen parties, graduation parties and other youth parties, no matter how private, are not enhanced by this kind of lyric.

I use this stance to my benefit when speaking to a potential client hiring me for one of these dances. Typically, they are very nervous about the DJ taking over in case things get out of hand. By assuring them I am a responsible DJ (with two kids of my own), the client is able to trust me to choose the appropriate songs to play during an event.

With over 10,000 useful songs that can be played at an event, I'm pretty sure we can find enough good music that won't offend. Besides, most of the offensive songs kids are clamoring are just hits-of-the-moment. My job, however, isn't.

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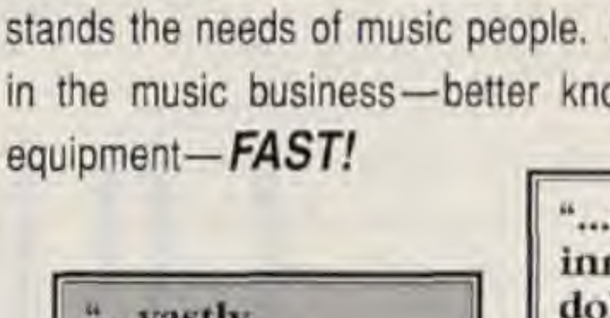

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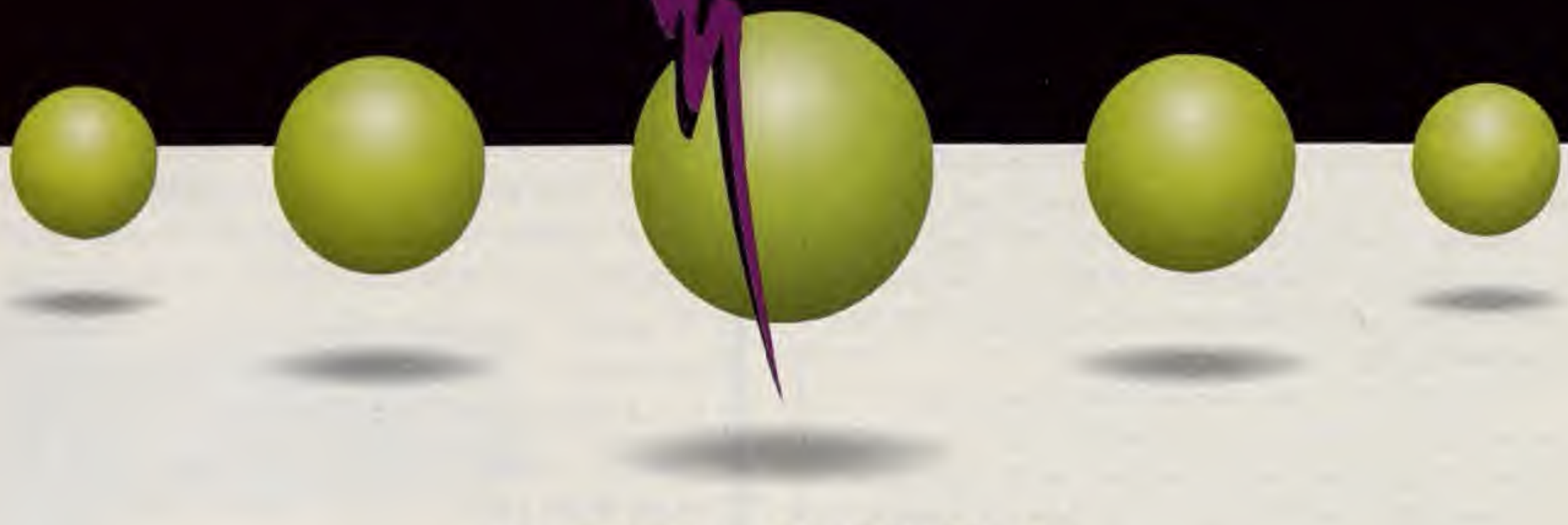

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SOCK HOPS!

"ANYONE WHO SAYS ROCK 'N' ROLL IS A PASSING FAD OR A FLASH IN THE PAN HAS ROCKS IN HIS HEAD, DAD!" (ALAN FREED, 1955).

Generally, in discussions of history, college courses with titles such as Western Civilization 101 or American History Since The Reconstruction come to mind. All college students, regardless of their major, are expected to take one or two history courses in a Liberal Arts curriculum.

Typically, based on my own experience as a college professor, college students take a history course only because it is a requirement for graduation, not because they actually have any interest in learning about the past. Perhaps they question the relevance of the Boston Tea Party or the Magna Carta in their life.

On the other hand, if a university offered a course in the History Of Pop Music (1955-present), I would guess there'd be a line just to get on the waiting list for the course. The coolest part is that any Mobile DJ with a few parties under his or her belt could probably teach the course. After all, isn't our practical knowledge in the field equal to at least a Ph.D. in rock 'n' roll?

DR. ROCK

The history of rock 'n' roll, sock hops, and Mobile DJs all can be traced back to 1955. The man due much of the credit for the birth of this genre is Alan Freed—who coined the phase "rock and roll."

Alan Freed, Wolfman Jack and Dick Clark were some of rock's deejay pioneers. In 1955, Freed sponsored the first rock 'n' roll dance in New York City. The event drew 15,000 people at two dollars each. The following year, 175 police were needed to handle the mob as they lined up for an *Alan Freed Show*.

In the late '50s, Freed was without a doubt America's number one DJ. He played music that not only crossed but began to break down the existing race barriers in the music industry. Meanwhile, in Philadelphia, Dick Clark's *American Bandstand* was bringing rock 'n' roll to the masses. It's ironic that Clark was making such a small salary on the original *Bandstand* that he had to supplement his salary by making personal appearances at record hops.

ROCKY TIMES

It's an understatement to say that rock 'n' roll music had a rocky start. Controversy rained in from all directions. Songs such as "Wake Up Little Susie" were banned in major cities such as Boston. There was a national parental push for calypso music to replace

BY JAY MAXWELL

P.S.W.C.D.T.

SOCK HOP DANCE SONGS

SONG TITLE	ARTIST
1. Let's Twist Again	Chubby Checker
2. Shout	Otis Day
3. Rock Around The Clock	Bill Haley & His Comets
4. Twist	Chubby Checker
5. Limbo Rock	Chubby Checker
6. Swing The Mood	Jive Bunny
7. Twist and Shout	Beatles
8. Under The Boardwalk	Drifters
9. At The Hop	Danny & The Juniors
10. Rockin' Robin	Bobby Day
11. Do You Love Me	Contours
12. Louie Louie	Kingsmen
13. Great Balls Of Fire	Jerry Lee Lewis
14. Twistin' The Night Away	Sam Cooke
15. Tequila	Champs
16. Jailhouse Rock	Elvis Presley
17. I Got You (I Feel Good)	James Brown
18. Oh, Pretty Woman	Roy Orbison
19. Kansas City	Wilbert Harris
20. La Bamba	Ritchie Valens
21. Devil With A Blue Dress On	Mitch Ryder
22. Loco-motion	Little Eva
23. Good Golly, Miss Molly	Little Richard
24. Johnny B. Goode	Chuck Berry
25. Maybelline	Chuck Berry
26. Shake a Tail Feather	James & Bobby Purify
27. Wanderer	Dion
28. Grease Megamix	Olivia Newton John
29. Cool Jerk	Capitals
30. Peppermint Twist	Joey Dee
31. Willie And The Hand Jive	Johnny Otis Show
32. You Never Can Tell	Chuck Berry
33. Wake Up Little Susie	Everly Brothers
34. Whole Lot Of Shakin'	Jerry Lee Lewis
35. Blue Suede Shoes	Carl Perkins
36. Hound Dog	Elvis Presley
37. Mack The Knife	Bobby Darin
38. All Shook Up	Elvis Presley
39. I Saw Her Standing There	Beatles
40. Chantilly Lace	Big Bopper

SOCK HOP SLOW SONGS

1. What A Wonderful World	Louis Armstrong
2. Only You	Platters
3. Can't Help Falling In Love	Elvis Presley
4. Unchained Melody	Righteous Brothers
5. Great Pretender	Platters
6. You Send Me	Sam Cooke
7. You've Lost That Lovin' Feeling	Righteous Brothers
8. Smoke Gets In Your Eyes	Platters
9. Crazy	Patsy Cline
10. Love Me Tender	Elvis Presley
11. I Only Have Eyes For You	Flamingos
12. Goodnight Sweetheart	Spaniels
13. Earth Angel	Penguins
14. In The Still Of The Night	Five Satins
15. Are You Lonesome Tonight	Elvis Presley
16. All I Have To Do Is Dream	Everly Brothers
17. For Your Precious Love	Jerry Butler
18. Hey There Lonely Girl	Eddie Holman
19. Donna	Ritchie Valens
20. Blue Velvet	Bobby Vinton

rock. Sing-along king Mitch Miller was advising parents to use reverse psychology and tell their kids that they liked rock, "then they'll surely drop it."

Big band leader Kay Kyser said that the U.S. public wanted

It's hard to believe that the music from the Sock Hop era could ever have caused any controversy, especially when compared with some of today's music.

music with melody, not rock that no one understands. Police chiefs from Connecticut to St. Louis were clamping down on rock 'n' roll parties. Religious leaders were urging that rock 'n' roll be banned. A psychiatrist once called rock a "communicable disease" and a "cannibalistic and tribalistic form of music." People predicted a quick downfall for the genre.

SOCK IT TO 'EM

It's hard to believe that the music from the Sock Hop era could ever have caused any controversy, especially when compared with some of today's music. Today when we play the songs from the early days of rock 'n' roll, we think about the innocent times. They were fun times. One thing that hasn't changed over the years is that, regardless of the event we are playing, the music should be danceable and fun.

When I think of a traditional Sock Hop, I usually think about playing mostly fast songs. Of course you don't want the entire night to be hopping. So play some classic ballads from the timeless slow song list I've included as well. Also note that I included the songs "Swing The Mood" (Jive Bunny) and "The Grease Megamix." Of course these songs did not come out during the Sock Hop era, but they have the right "feel."

If you want to go a bit further with the Sock Hop theme you could dress the part. Leather jackets and blue jeans with a white T-shirt or a poodle skirt is all that's needed to look like you stepped out of the fifties. You could also pick up some hula-hoops and hold contests.

Speaking of contests, what Sock Hop would be complete without a Twist contest or two? Also bring the limbo pole to do the Limbo. As with any event, attitude is important to success. So think *Grease*. Think *Animal House*. Think, let's have fun!

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BY MIKE FICHER

At The Hop!

TAKE THOSE OLD RECORDS OFF THE SHELF!

Hey Daddy-O! Sock Hops offer a rich vein of audience-involving activities. All you need are an abundance of 1950 and '60s gimmicks, distinctive attire and a jukebox full of rock 'n' roll.

CONTEST TIME

Freeze dances, broom dances, balloon dances, and the limbo are just a few of the crowd-engaging activities. Stroll lines, the Hand Jive and the Twist barely set foot in the jungle of fad dances that emerged from the fabulously energetic '50s.

Freeze dance. Pick a few guests to serve as judges. Participants dance until the music stops. Then, freeze. If a contestant moves after the music stops, the couple is removed from the dancefloor. Music continues to stop and start until one couple remains. Besides creating a buzz in the room, the freeze dance offers a great vehicle to award a prize at an event. Maintain an up-tempo music environment and, since oldies are usually short, cue up a second or third song in case the contestants are exceptional performers.

Broom dance. Similar to the freeze dance with a slight variation, contestants dance with a broom for a few seconds, then pass it to another couple. If contestants have the broom when the music stops, they must leave the dancefloor. Music continues to stop and start until one couple remains. Keep the music energetic and cue up a second or third tune in case the floor is packed with contestants.

Balloon dance. Solicit a few guests to serve as judges. Contestants place a balloon between them and attempt to keep it afloat while the music plays. If the balloon falls to the ground or the judges determine contestants are not moving actively, they are removed from the dancefloor. In addition to a sure-fire laugh track, this activity offers another excellent opportunity to present an award.

Limbo. Remember the broom? Well, remove the bristles and your limbo stick is ready to go! Ask for a couple of volunteers to hold the pole, start high and lower it after each round of individuals has passed under the bar. When an individual knocks the stick down or falls to the ground, they leave the limbo line. Again, music and the procession of candidates continue until the champion limbo dancer is crowned. While Chubby Checker's "Limbo Rock" is the definitive dance number, other limbo tunes from the rock 'n' roll era exist, including Danny and the Juniors' "Oo-La-La-Limbo" and the Champs' version of "Limbo Rock." Do not worry about appropriate form (the knees should not crouch while the dancers bend their back to navigate under the bar)—just have fun with the dance.

All of the above activities should last no longer than 5-7 minutes and should be followed with a vigorous tune to capitalize on the excitement generated by the dances.

BOP!

Shunning the conventions and discipline of ballroom dancing, the disciples of *American Bandstand* followed their own creative pursuits on the dancefloor. While the staples of partner dancing like the Foxtrot, Cha Cha and Swing underwent a style update, line dances such the Stroll, Watusi and Hully Gully plus the avalanche of fad dances, including the Twist, Mashed Potato, Hand Jive and Philly Dog captivated the young generation.

Stroll. This traditional mating ritual disguised as the Stroll features contra lines of dancers extending from the front of the dancefloor to the rear. Executing mirror patterns, the dancers pair up to sashay down the center aisle. Many a first date was struck in the Stroll line. In addition to "The Stroll" by Diamonds, try "C.C. Rider" by Chuck Willis, "Blueberry Hill" by Fats Domino and "You've Really Got a Hold on Me" by the Miracles to extend the Stroll line.

Hand Jive. The continued popularity of the various incarnations of *Grease* keeps the Hand Jive at the forefront of popular nostalgic dances. Young and old can do the Hand Jive and, frankly, there are no wrong moves in the dance, just variations freshly created. Keep it simple, keep it fun, and move around the dancefloor.

Twist. Although Hank Ballard wrote and originally recorded "The Twist" (it was a B-side!), Chubby Checker lifted the Twist to pop culture super-stardom with his version in 1960. In fact, Chubby scored seven Hot 100 hits with songs featuring "twist" in the title. Just move those hips to and fro while one foot rubs the floor in a side to side motion and you're "Twistin' The Night Away!"

Put on your saddle shoes, don that bowling shirt, slick back your hair and step back in time for one of the most pleasant DJ events ever—the sockhop!

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THE STROLL

DESCRIPTION: Aisle line dance, singles, 12-count basic, 6-count break
MUSIC: "The Stroll" Diamonds, "C.C. Rider" Chuck Willis, "Betty And Dupree" Chuck Willis, "You Really Got a Hold On Me" Miracles, "Walking To New Orleans" Fats Domino

A hip update of the old Virginia Reel, the Stroll features dancers forming tight contra lines, creating a lane down the middle wide enough to allow two to stroll down the aisle. Popularized through exposure on *American Bandstand* in late 1957, the Stroll stands as one of the few nationally-popular line dances of the 1950s and '60s, rivaled in prominence only by the earlier Bunny Hop and the subsequent Hully Gully. Grab your partner—c'mon, baby, let's Stroll!

COUNTS/DESCRIPTIONS
BASIC PATTERN - RIGHT SIDE TOWARD FRONT OF LINE
1-2 Touch LEFT in front of right; touch LEFT back to previous position
3-4 Touch LEFT in front of right; step LEFT to left side
5-6 Cross RIGHT behind left; step out left w/LEFT
7-8 Touch RIGHT in front of left; touch RIGHT back to previous position
9-10 Touch RIGHT in front of left; step RIGHT to right side
11-12 Cross LEFT behind right; step out right w/RIGHT
To coincide with the song's beat, start dance with a timing step out with right foot. Execute this step only once at the beginning of the song. Basic pattern repeats continuously throughout song.

AISLE WALK - RIGHT SIDE TOWARD FRONT OF LINE
1-2 Turning 90 CCW (facing open lane), step into lane with LEFT foot; slide RIGHT behind left
3-4 Walk forward w/LEFT; walk forward w/RIGHT
5-6 Slide LEFT behind right; step forward w/RIGHT
Count 1 on aisle walk replaces count 4 on basic pattern. Complete basic pattern steps 1,2, and 3, then head down the aisle! When you reach the end of the line traveling down the middle, fold into contra lines and pick up basic pattern when comfortable.

BASIC PATTERN - LEFT SIDE TOWARD FRONT OF LINE
1-2 Touch RIGHT in front of left; touch RIGHT back to original position
3-4 Touch RIGHT in front of left; step RIGHT to right side
5-6 Cross LEFT behind right; step out right w/RIGHT
7-8 Touch LEFT in front of right; touch LEFT back to original position
9-10 Touch LEFT in front of right; step LEFT to left side
11-12 Cross RIGHT behind left; step out left w/LEFT
To coincide with the song's beat, start dance with a timing step out with left foot. Execute this step only once at the beginning of the song. Basic pattern repeats continuously throughout song.

AISLE WALK - LEFT SIDE TOWARD FRONT OF LINE
1-2 Turning 90 CW (facing open lane), step into lane with RIGHT foot; slide LEFT behind right
3-4 Walk forward w/RIGHT; walk forward w/LEFT
5-6 Slide RIGHT behind left; step forward w/LEFT
Count 1 on aisle walk replaces count 4 on basic pattern. When you are at the front of contra lines, complete basic pattern steps 1,2, and 3, then head down the aisle! When you reach the end of the lane traveling down the middle, fold into contra lines and pick up basic pattern when comfortable.

HAND JIVE

DESCRIPTION: Singles, open dance, 16 count basic
MUSIC: "Willie and the Hand Jive" Johnny Otis Show, "Hey Little Girl" Dee Clark, "Bo Diddley" Bo Diddley, "I Want Candy" Strangeloves

One of the highlights in the retro classic "Grease", the Hand Jive remains of the most popular audience participation dances in the new millennium. Although many variations of the basic pattern exist, this is, arguably, the most popular and synchronized version. Feel free to create new movements, stroll around the floor and smile like way out Willie!

COUNTS/DESCRIPTIONS
BASIC PATTERN - Double time
1& Slap thighs twice with both hands
2& Clap hands twice
3& Cross LEFT hand over right at chest height twice with palms facing ground
4& Cross RIGHT hand over left at chest height twice with palms facing ground
5& Tap LEFT fist on top of right fist at chest height twice
6& Tap RIGHT fist on top of left fist at chest height twice
7& Touch left elbow with RIGHT hand twice (elbow parallel to body and at chest height)
8& Touch right elbow with LEFT hand twice (elbow parallel to body and at chest height)

BASIC PATTERN - Single time
9-10 Hitchhike with LEFT hand twice
11-12 Hitchhike with RIGHT hand twice
13-14 With both feet, jump forward; with both feet, jump back
15&16 Hop forward three times in two counts (bunny hop)

ADDITIONS - DICK VIVIAN'S HULA JIVE
1-8 Open both hands to left and continue opening both hands hula style as you move in half circle upward from left to right
9-10 Open both hands to left, about waist high, twice
11-12 Open both hands to right, about waist high, twice
13-14 Open both hands to left about waist high; open both hands to right about waist high
15-16 Open both hands to left about waist high; open both hands to right about waist high
17-20 In front of body, roll both hands, wrist over wrist, downward on four counts, bending forward and alternately shifting weight on both feet
21-24 In front of body, raise both hands with palms facing up on four counts, rolling back up and alternately shifting weight on both feet

When performing the Dick Vivian Hula Jive variation, execute basic pattern counts 1 through 12. Omit basic patterns counts 13 through 16 and start with count 1 of variation. After completing variation, return to basic pattern, count 1.

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Sizzlin' Summer Sounds

This month's offerings of hot compilations are takin' to the streets as well as taken from the streets. From Calle Ocho in Miami comes more Latin passion and from streets everywhere come top R&B, Hip-Hop, Oldies and new dance tracks. It's summer 2000 (S2K) and the only crashing I've seen is by partiers. These compilations will keep your dancefloor looking like the Los Angeles Freeway—jam packed!

BY FRED SEBASTIAN

For more information and availabilty on any of the CDs in this column contact A.V.C. Sebastian at (973) 731-5290.

HIT DANCE 2000 (not to be confused with *Dance Hits 2000* later in this article) serves up 33 solid dance and Hip-Hop tracks. Some of the titles here have already hit the charts, and many others are on their way. The sound here is mainstream Top 40 and club dance. Among its unique tracks is a remake of "Those Were The Days," done to a Hip-Hop beat. Though this compilation does include some explicit lyrics, most tracks are clean. This is a great collection of hot and mostly-new dance tracks. The two-CD compilation's tracks are:

Why Go?	FAITHLESS
Sssst... Listen	JONAH
Claps	DJ SHAH
R.U.F.F. Beat	AXEL KONRAD
Sarcasmo	NEUROGLIDER
Outface 2000	DJ TOM STEVENS vs. FRIDGE
Turn It Up	KILLER K.
Eternity	LIGHTFORCE
Only One Scream	CRIZZ LEE
Better Off Alone	ALICE DEEJAY
Tropical Paradise	POCO LOCO GANG
Te Quiero (Pulsedriver Remix)	CENTRAL SEVEN
Reach Out	ZE. EXPRESS w/ CAPRICE
Got Tanzte	DJ TAYLOR & FLOW
Your Love	MARK 'OH vs. JOHN DAVIES
Those Were The Days	GHETTO PEOPLE
365 Days	LUTRICIA McNEAL
It's On	A.K. SWIFT
Nobody Does It Better	NATE DOGG w/ WARREN G.
Somewhere Out There	T. ONE
Thank You	G's INCORPORATED
Praise My DJs	RUN (of Run DMC) w/ JUSTINE SIMMONS
La Dolce Vita	D.V.
Tell Me The Way	COMA w/ LTG
Let's Roll	JUMP & JOY
El Passion	MB COMPANY
Sunshine & Happiness	NERIO'S DUBWORK w/ DARRYL PANDY
Everybody Up!	DJ 88 KEYS
Feel Good	PHATS & SMALL
Don't Go '99	YAZOO

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MUSICNEWS

The sound of the streets is R&B, Hip-Hop, and Top 40 crossover dance hits in the new release ***STREET VIBES 4***. This two-CD collection is the newest volume in this successful series. It features many of the biggest names and hits on the airwaves. Tracks are:

U Know What's Up ..... DONNELL JONES
Genie In A Bottle ..... CHRISTINA AGUILERA
If You Had My Love ..... JENNIFER LOPEZ
Movin' Too Fast ..... ARTFUL DODGER
..... & ROMINA JOHNSON
Little Bit Of Luck ..... DJ LUCK & MC NEAT
Doo Wop ..... LAURYN HILL
Can't Get Used To Losing You ..... COLOUR GIRL
Bomb Diggy ..... ANOTHER LEVEL
Girl On TV ..... LFO
Sweet Love ..... FIERCE
What' Cha Gonna Do ..... ETERNAL
Never Let You Down ..... HONEYZ
Why ..... GLAMMA KID
Sun Is Shining ..... BOB MARLEY
..... vs FUNKSTAR DE LUXE
Re-Rewind ..... ARTFUL DODGER
My Lovin' Will Give You Something .....
..... ANGIE STONE
All 'N' My Grill ..... MISSY ELLIOTT
Tell Me It's Real ..... K-CI & JO JO
Street Symphony ..... MONICA
Almost Doesn't Count ..... BRANDY
Breathe & Stop ..... Q TIP
Bills Bills Bills ..... DESTINY'S CHILD
Girlfriend/Boyfriend ..... BLACKSTREET
Sunshine (Mix) ..... GABRIELLE
Silly Ho ..... TLC
I Do ..... JAMELIA
Bye Bye Baby ..... TQ
Greatest Day ..... BEVERLY KNIGHT
What's So Different ..... GINUWINE
The Bricktrap vs Gitty Up ..... SALT N PEPA
808 ..... BLAQUE IVORY
Where My Girls At 702
Blue Angels ..... PRAS
Straight From The Heart ..... DOOLALLY
Still Believe ..... SHOLA AMA
Georgy Porgy ..... ERIC BENET
Sunshine ..... COKO
Anywhere 112
Sitting Home ..... TOTAL
Never Gonna Let You Go ..... FAITH EVANS

New and likely to get lots of use this summer is ***DANCE HITS 2000***. This double-CD compilation includes many huge dance hits of the past year. It follow ups by major acts such as "Move Your Body," which is Eiffel 65's new single. Forty tracks in all, a partial tracklisting goes like this:

Pure Shores (The Beach Life Mix) .. ALL SAINTS
Sweet Love 2k (Stargate Radio Edit) ..... FIERCE
Genie In A Bottle ..... CHRISTINA AGUILERA
If Ya Getting Down (Radio Edit) ..... FIVE
Move Your Body (DJ. Gabry Ponte .....
Radio Edit) ..... EIFFEL 65
Adelante (Radio Edit) ..... SASH!
Because Of You ..... SCANTY SANDWICH
Steal My Sunshine (Album Edit) ..... LEN
Can't Get Used To Losing You .....
(Marvel & Eli's Southside Edit) .. COLOUR GIRL
Gettin' Jiggy Wit It ..... WILL SMITH
Bomb Diggy (Radio Edit) ..... ANOTHER LEVEL
2 Times (Original Radio Edit) ..... ANN LEE
Waiting For Tonight ..... JENNIFER LOPEZ
Breathe & Stop (Radio Edit) ..... Q TIP
King Of My Castle ..... WAMDUE PROJECT
Sun Is Shining (Radio De-Luxe Edit) .....
..... BOB MARLEY vs FUNKSTAR DE LUXE
Sing It Back (Boris Dlugosch .....
Musical Mix Edit) ..... MOLOKO
Pitchin' (In Every Direction) ..... HI-GATE

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MIXED EMOTIONS 3 offers many excellent ballads and love songs, both slow and upbeat. This compilation is the newest offering in this series of classics and recent hits. An ideal compilation for mixed age gatherings at weddings. It's two CDs of familiar Pop hits. Songs are:

Love Is All Around ..... WET WET WET
2 Becomes 1 ..... SPICE GIRLS
All That I Need ..... BOYZONE
Lost In Space ..... LIGHTHOUSE FAMILY
Let's Get It On ..... MARVIN GAYE
So Amazing ..... LUTHER VANDROSS
Fall At Your Feet ..... CROWDED HOUSE
I Will Come To You ..... HANSON
Right Here Waiting ..... RICHARD MARX
Never Tear Us Apart ..... INXS
I'll Stand By You ..... PRETENDERS
Romeo And Juliet ..... DIRE STRAITS
Always ..... ATLANTIC STARR
Still ..... COMMODORES
Best Thing That Ever Happened To Me .....
..... GLADYS KNIGHT & THE PIPS
Mad About The Boy ..... DINAH WASHINGTON
True Love ..... KIKI DEE & ELTON JOHN
Forever Love ..... GARY BARLOW
The Power Of Love .....
..... FRANKIE GOES TO HOLLYWOOD
Jealous Guy ..... ROXY MUSIC
Sacrifice ..... ELTON JOHN
Never Say Goodbye ..... BON JOVI
Back For Good ..... TAKE THAT
How Do I Live ..... LEANN RIMES
Don't Wanna Lose You ..... GLORIA ESTEFAN
Sometimes Love Just Ain't Enough .....
..... PATTY SMYTH & DON HENLEY
Don't Be A Stranger ..... DINA CARROLL
The Tracks Of My Tears ..... SMOKEY ROBINSON
..... & THE MIRACLES
Ain't No Sunshine ..... MICHAEL JACKSON
Don't Wanna Lose You ..... LIONEL RITCHIE
Too Much, Too Little, Too Late .....
..... JOHNNY MATHIS & DENIECE WILLIAMS
I'll Never Fall In Love Again . DEACON WILLIAMS
Without Her ..... NILSSON
She's Gone ..... TOM HADLEY
Just When I Needed You Most .....
..... RANDY VANWARMER
Words ..... BEE GEES
Lost Without Your Love ..... BREAD
Senza Una Dona .... ZUCHERO w/ PAUL YOUNG

Latin passion in music continues to attract newcomers and hard core fans alike. The Eigth Street (Calle Ocho) Fair is probably the most popular venue for showcasing today's top Latin acts from around the world. Located in Miami, it continues to showcase talent such as what's found on the following two releases. Here's a partial listing:

SALSA En La CALLE OCHO 2000

Tu Me Vuelves Loco ..... FRANKIE RUIZ
Pensando En Ella ..... TITO ROJAS
Me Nego ..... ADOLESCENT'S ORQUESTA
Princesa ..... FRANKIE NEGRON
Ave Maria Lola ..... ALQUIMIA

MERENGUE En La CALLE OCHO 2000

Caminando ..... TONY TUN TUN
El Ritmo Bomba ..... LA MAKINA
El Fantasma ..... KINITO MENDEZ
Me Enamore De Ti ..... TONO ROSARIO
Como Duele ..... RONNY SOLER

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MUSICNEWS

The following titles offered on ***2000 GRAMMY NOMINADOS LATIN*** provide an excellent variety of hits that were all nominated for Grammys. This Latin compilation includes two strong CDs that deliver a great assortment of Latin hits from Latin Rock to Latin Pop, Salsa, Cumbia and more. This will likely be a timeless collection.

Dia A Dia ..... RUBEN BLADES
El Niagara En Bicicleta ..... JUAN LUIS GUERRA
Se Me Olvido Otra Vez ..... MANA
Amarte Es Un Placer ..... LUIS MIGUEL
Llegar A Ti ..... JACI VELASQUEZ
Romanza Guajira ..... CARAVANA CUBANA
Silencio ..... IBRAHIM FERRER
Flores ..... JUAN CARLOS FORMELL
Pintate Los Labios Maria ..... ELIADES OCHOA
Mambo Birdland ..... TITO PUENTE
La Mona ..... CARLOS VIVES
Pintame ..... ELVIS CRESPO
Atada ..... GISELLE
Como Baila ..... GRUPO MANIA
Encontre El Amor ..... JAILENE
En Las Nubes ..... MANNY MANUEL
Me Estoy Acostumbrando A Ti ... PEPE AGUILAR
Si Nos Dejan ..... PLACIDO DOMINGO
Loco ..... ALEJANDRO FERNANDEZ
Momentos ..... LA MAFIA

Also released for the Grammys is the ***2000 GRAMMY NOMINEES RAP***. This year's offerings of huge hits are available on CDs with either clean or explicit versions. These Grammy compilations are a sure way to add top hits to your collection that you may otherwise have missed. Tracks are:

Gimme Some More ..... BUSTA RHYMES
My Name Is... ..... EMINEM
Wild Wild West ..... WILL SMITH
..... w/ DRU HILL & KOOL MO DEE
What's It Gonna Be ..... BUSTA RHYMES
..... w/ JANET JACKSON
Still D.R.E. ..... DR. DRE w/ SNOOP DOGG
Guilty Conscience ..... EMINEM & DR. DRE
You Got Me ... THE ROOTS w/ ERYKAH BADU
She's A Bitch ... MISSY"MISDEMEANOR"ELLIOT
Nas Is Here ..... NAS
The Next Movement ..... THE ROOTS

Released late last summer, the compilation ***'60s SUMMER LOVE*** stands apart from the rest. From start to finish it's full of favorites. Here's a sample:

Happy Together ..... THE TURTLES
Dedicated To The One I Love .....
..... MAMAS & THE PAPAS
Waterloo Sunset ..... THE KINKS
A Whiter Shade Of Pale ..... PROCOL HARUM
A Groovy Kind Of Love ..... MINDBENDERS
Jesamine ..... CASUALS
Don't Throw Your Love Away ..... SEARCHERS
It Might As Well Rain Until September .....
..... CAROLE KING
I'll Never Find Another You ..... SEEKERS
Game Of Love ..... WAYNE FONTANA
..... & THE MINDBENDERS
Wondrous Place ..... BILLY FURY
The More I See You ..... CHRIS MONTEZ
Just Like A Woman ..... MANFRED MANN
Sunny ..... BOBBY HEBB
Sitting In The Park ..... GEORGIE FAME
Sorrow ..... MERSEYS
You Don't Have To Say You Love Me .....
..... DUSTY SPRINGFIELD
The First Cut Is The Deepest ..... P.P.ARNOLD
Will You Still Love Me Tomorrow ..... SHIRELLES
You've Lost That Loving Feeling .....
..... THE RIGHTEOUS BROTHERS
This Old Heart Of Mine ..... ISLEY BROTHERS

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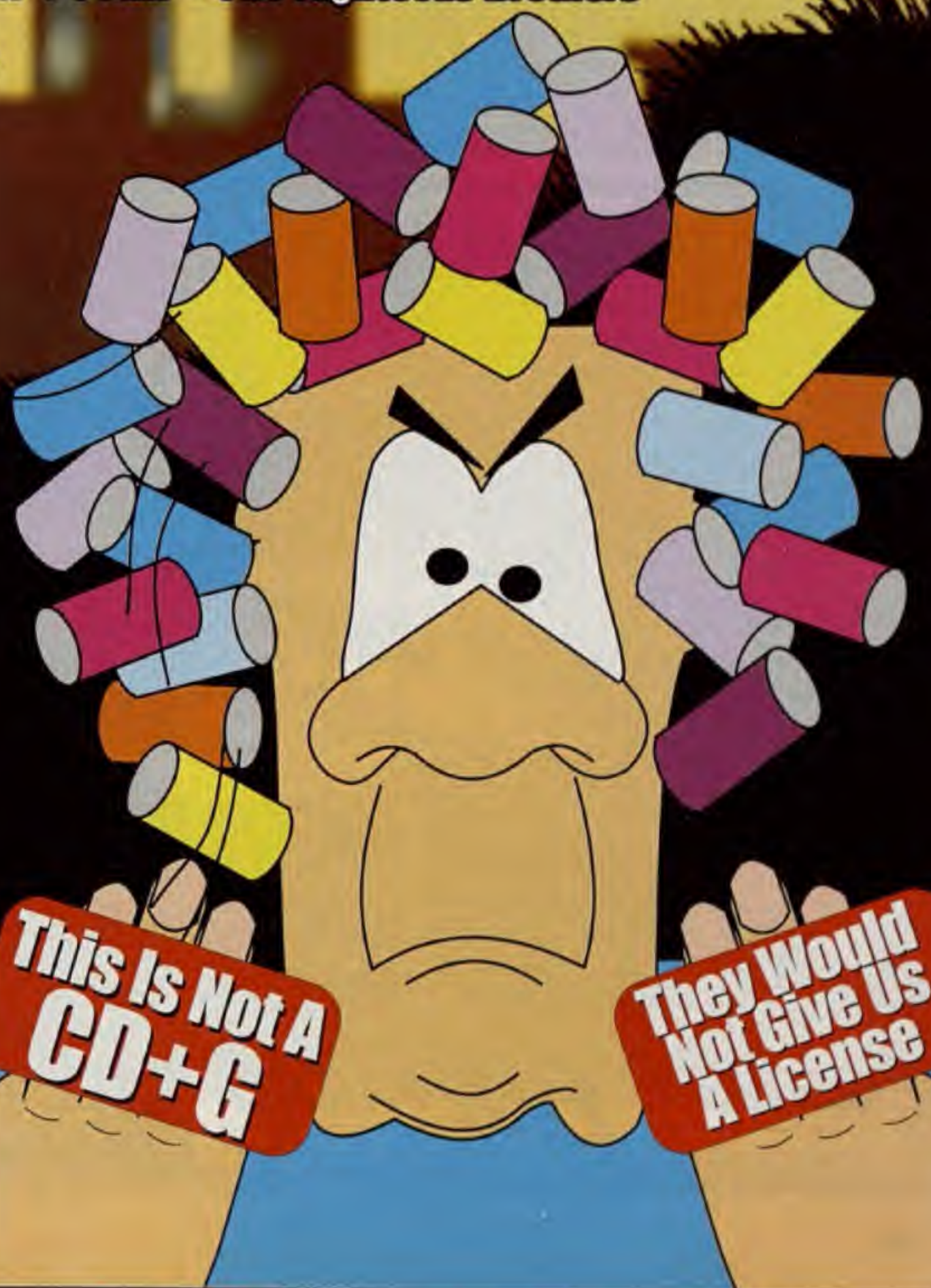

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MUSICNEWS

This hot new arrival is loaded with Mambo, Calypso, Samba, and more. ***LATIN CARNIVAL MIX*** combines many Latin and tropical party anthems in a two-CD set. Though not cover versions, most are excellent and refreshing. The CDs are mixed so they can be tracked and played individually. Tracks are:

La Bundinha	COCO LOCO
Tic Tic Tac	LOS DEL MAR w/ JOSE GARCIA
Mas Que Nada	RIO SOUND MACHINE
Summer Samba	WHIGFIELD
Ritmo De La Noche	IBIZA PARTY PROJECT
E-O-Tchan	BATIDA DE COCO
Copa De La Vida	ROBBY CARLTON
Caribbean Feeling	RYTMICA
Latinos	SOMBRILLA
Olele	ASHE
Round & Round	EMMANUEL
	w/ LORAINNE LORAINNE
Fiesta De Brazil	CARRILIO
Venga Venga	DA COPA KIDS
Latinos Del Mundo	LATIN THING
Brazil	ATENNA
La Bamba	LOS AMIGOS
Java	MAMBOLERO
Rattle & Roll	THE MAMBO REBELS
Be My Guest Tonight	THE MAMBO REBELS
Caramba	LOS ENAMORADOS
Para Cuba	RAMON RAMIREZ
	y SU GRUPO LATINO
Mambo Mambo	ATHOS & MANCINI
Tequila	VALLE MANIA
Maria Isabel (Mambo Version)	COSMO DE LA FUENTE
Non C'ho Una Lira	RAOUL CASADEI ORCHESTRA
Mambo Jambo	TACO VALLEJO
Mambo No.8	RITMO LATINO
Lost In You	MATT BIANCO
Mambo Tropical	LOS CHICOS
The Speak Up Mambo	THE KING OF MAMBO
Te Quiero Mambo	TALK OF THE TOWN
Syncopated Rhythm	SCOOCH
El Vahine Maohi E	FENUA
2 Times	ANN LEE
Wait A Minute	SARA EVANS
Single White Female	CHELY WRIGHT
Islands In The Stream	KENNY ROGERS
	& DOLLY PARTON
The Rose	LEANN RIMES

Here's the lowdown on the new ***LINE DANCE FEVER 10.*** Most notably, these CDs are DJ-friendly and include BPMs as well as dance-step instructions for a variety of new and popular dances. Here's some of what the country dance hot spots will be stompin' to on this release:

And finally, this column just wouldn't be complete if I didn't give you the latest on that multiplying bunny. Yes, it's another Jive Bunny and he's taken his Mastermixers in a slightly different direction. This one's called JIVE BUNNY & THE MASTERMIXERS - SOUND OF MOTOWN. A track listing was not ready at presstime, but the CD will be available by the time you finish reading this sentence. So what are you waiting for? Pick up that phone!

For more information and availability on any of the CDs in this column contact A.V.C. Sebastian at (973) 731-5290.

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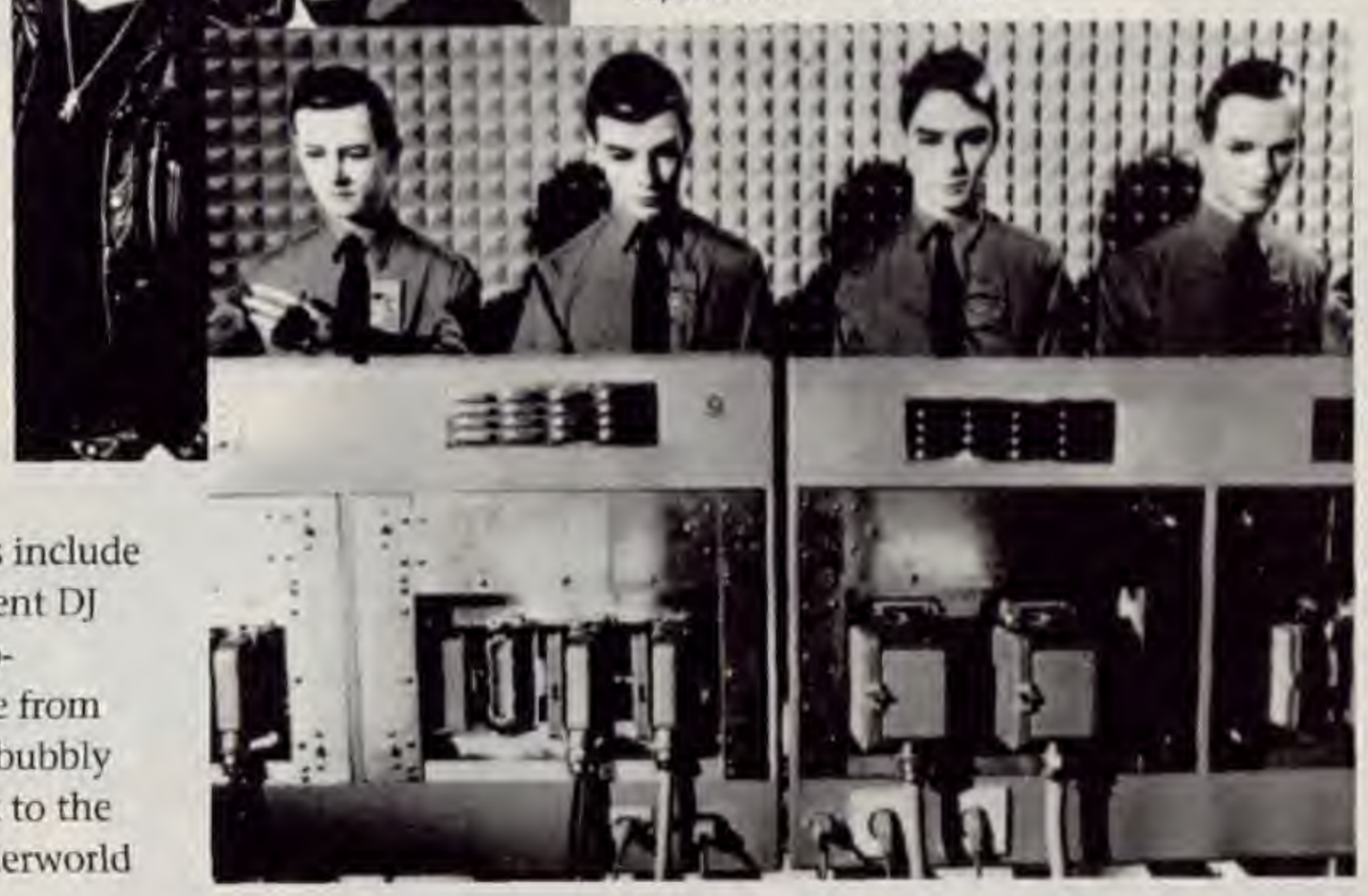
Rhino intros Electronic Dance Superset

Call it ethereal... spacey... even weird, but the electronic dance music of the late 1970s and early 1980s has certainly had its effect on today's club remixes. Until now, many of the electronic hits of 20 years ago have been difficult to find. With the release of "Machine Soul: An Odyssey Into Electronic Dance Music," Rhino as assembled 28 of the most influential tracks. The collection includes the work of electronic godfathers Kraftwerk and Gary Numan, pioneering producer Giorgio Moroder, dance hit machines M/A/A/R/S and Donna Summer, techno-rapper Afrika Bombaataa and a heavy dose of mainstream hits by Depeche Mode, New Order, Prodigy, The Chemical Brothers, The Orb and Underworld. Highlights include rare remixes and hard-to-find tracks from current DJ heroes. According to Rhino's Craig DeGraff, co-producer of the compilation, "The tracks range from the pioneering electronics of Kraftwerk to the bubbly syth-pop of Orchestral Maneuvers in The Dark to the driving intensity of such current artists as Underworld and Prodigy, spanning the dawn of disco through the eras of house, techno, trance and beyond." The set is available in stores for $28.98 or on the Web through www.rhino.com.

Depeche Mode



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CLUBVIEW BY DAVE KREINER

Heating It Up For Summer

The latest wave of remixes will help you take your crowds from winter to spring and summer without skipping a beat.

X-Mix #53 starts with their trademark *House of X-Mix* and a sizzling 13:16 multi-artist medley from DJ Chaos at 127 BPM. It starts with a very retro disco-sounding club hit by Michael Moog called "That Sound." There's tons of energy to be found here. There is a real disco flavor to this whole medley with lots of filtering and plenty of breaks. Play this one late at night to keep the dancefloor totally packed.

'N Sync's huge radio hit "Bye Bye Bye" gets an incredible workout from Lenny Bertoldo at a blazing 130 BPM. This tempo really works for this song and is the standout performance on this CD. This remix will work with any high-energy set with its pumping bass line and energized beat.

Another huge radio song is Eiffel 65's "Blue" at the original 128 BPM. I wish all the songs on Top 40 radio were playing these high BPM songs. This remix will keep this song on club playlists all summer. Enrique Iglesias' latest "Rhythm Divine" gets a real Euro workout on this brisk 128 BPM remix by Ryan Foley.

Brian McKnight's "Back At One" is played as a ballad on radio but is revved up for this dance remix at 130 BPM. DJ Serg does a great job with clean edits and sparse arrangements —a great pumping drum beat for late-night sets.

Also on this compilation is Bryon Stingily's "That's The Way Love Is." It is strictly a club song and is consistent with his other HI NRG club hits and clubland's latest hot product Groove Armada with "I See You Baby." This song will work well with Fatboy Slim and other breakbeat artists with its mostly sampled vocals and lots of beats. La Rissa closes out the set with a Freestyle/ Techno slammer "I Do Both Jay & Jane" with a kicking girl vocal at 132 BPM.

X-Mix's Urban Spur Series #36 has all the big radio hits on this latest hip-hop remix, featuring clean radio edits. "Bling Bling" by BG is a huge radio hit and gets the sweet treatment by Roonie G. This is the best mix on this set and will last all summer long. It features a killer synthesizer intro and lots of beats with which to play.

Blaque and 'N Sync's big radio hit "Bring It All To Me" is here with strong intro, middle and outro beats that will blow away the radio version. This hit is very usable for all times of the evening.

Another huge radio and club hit is "You Can Do It" at 100 BPMs, which is Ice Cube's most accessible song in a long time. This strong remix makes it much easier to program. It contains great beats, pumped up bass and lots of stuttering vocals.

"I Wanna Made Man" by Made Men closes out the set with an energized 107 BPM. Subtle Chaka Khan "Do you love what you feel" samples are done tastefully in the background.

Hot Tracks #18.5 continues their streak of well-produced remixes. There is also a free bonus 11 song CD with extended (not remixed) dance versions of

Artist	Title	BPM
Funkymix #41		
Blaque & 'N Sync	Bring it All To Me	89
Q Tip	Breathe & Stop	99
Dr Dre & Eminem	Forgot About Dre	134
DMX	What's My Name	94
Missy Elliot	Hot Boyz	92
Notorious B.I.G.	Notorious	101
Snoop Dog	G'ud Up	98
Southsyde Conn X Shun	Who Let the Dogs Out	140
Shaggy CD Bonus	Boombastic	105
X-Mix DANCE #53 (2 Vinyl / 1 CD)		
	Y2 Chaotic House Of X	127
a. Micheal Moog	That Sound	
b. Paul Johnson	Get Down	
c. Kick 8	Chocolate Coming	
d. Busta Funk	Funkyllenium	
'N Sync	Bye, Bye, Bye	130
Eiffel 65	Blue (Da Ba Dee)	128
Enrique Iglesias	Rhythm Divine	128
Brian McKnight	Back At One	130
Bryon Stingily	That's The Way Love Is	132
Groove Armada	I See You Baby	130
La Rissa	CD Bonus: I Do Both Jay & Jane	132
X-Mix URBAN Spur SERIES #36		
The Roots / Jaguar	What You Want	91
BG/Baby/Turk/Manic Flesh/ Juvenile	Bling Bling	98
Blaque / N' Sync	Bring It All To Me	89
Ice Cube	You Can Do It	100
Made Men	I Wanna Made Man CD Bonus	107
HOT TRACKS 18.5		
Robert Farrell's '99 Yearend Megamix	Various Artists	128.1-135.4
Mandy Moore	Candy	100.5
Mandy Moore	Candy	127.9
Vitamin C	Me, Myself & I	126.7
Simply Red	Ain't That a Lot Of Love	127.8
Coco Lee	Do You Want My Love	129.3
Yazz	Situation	129.6
Soul Solution f. Carolyn Harding	All Around The World	130
System 3	The Only Way Is Up	130
Brian Mcknight	Back At One	133.2
Sash F/ Shannoicky / Lou Bega	Move Mania	151.2
Ricky Martin	Shake Your Bon Bon	99.7
Eiffel 65	Blue (Da Ba Dee)	128
The London Suede	Everything Will Flow	130.3
Reina	Anything For Love	133
Michelle Crispin	Your A Superstar	124.9
Joee	Arriba	131
Jennifer Lopez	Waiting For Tonight	130
Blaque	808	109.5

many Top 40 and radio songs.

We start off with their trademark medley timing out at 13:18 with 128-135 BPM. It contains all the huge dance mixes of many 1999 club and radio songs in a nonstop medley. Cher, Ricky Martin, Donna Summer, Whitney Houston, Amber, Jennifer Lopez and many more are in the mix. Club and Mobile DJs will both be able to utilize this great medley. Mandy Moore's "Candy" is given a hip hop treatment at 100 BPM and also a techno/house version at 127 BPM, with a cool little "Willie Wonka" sample in the beginning. Vitamin C's "Me, Myself, And I" is given the Latin house treatment at 126 BPM and features the trademark Santana vocal sample. Simply Red is given a trance feel on "Ain't That a Lot Of Love" with lots of synthesizers. This is for late-night club use only.

A song that refuses to die is Yazz' "Situation" which has gotten a lot of different remixes and treatments the last 6 months. This one is pumping hard with "I like to move it, move it" vocal samples, sparse vocals, and tons of synth bass and samples.

System 3 is here with "The Only Way Is Up" with Earth, Wind and Fire's "September" vocals and samples. It offers tons of late-night energy at 130 BPM. Brian Mcknight has given a total makeover to a freestyle version of "Back At One" at 133 BPM. Techno darlings Sash have teamed up with Shannon for "Move Mania" at a blazing 136 BPM. This is one of the standout club songs on the set and will work very well after midnight.

Funkymix #41 starts off with "Bring It All To Me" by Blaque and 'N Sync. It times out at 89 BPM. Lots of breaks will make this one a lot of fun to work with. Next is Q Tip's "Breathe & Stop" at 99 BPM. It's well mixed with scratches, old school samples galore and a strong Busta Rhymes vibe done well by DJ 2nd Nature. Dr. Dre & Eminem's "Forgot About Dre" is done bravely with a booty beat at 134 BPM that breaks in half once the song gets started. A cool idea that works well late night.

One of the biggest songs on radio is Missy Elliot's "Hot Boyz" with Q Tip at 92 BPM. This is a well done remix but with XXX vocals, so beware.

Notorious B.I.G.'s "Notorious" at 101 BPM is here with lots of Duran Duran "Notorious" vocal samples and slamming beats. Snoop Dog "G'ud Up" at 98 BPM is done with sparse instrumentation and trademark Snoop Raps. Southsyde Conn X Shun joins with a blazing booty record "Who Let the Dogs Out" at 140 BPM. This is a great spring break song and mixes great with every booty record you've ever heard. Closing out the set is Shaggy with "Boombastic" at 105 BPM.

These remixes will be great ammunition as we head into the summer season. As with any new material, review all cuts before playing to familiarize yourself with breaks, language and beat structure.

Dave Kreiner is the owner of The Source DJ Music Supply. All the CDs reviewed above are available at www.thesourceformusic.com or call (800) 775-3472 or e-mail SCMSRECORD@aol.com to receive a free catalog.

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K-Stars Wow Crowd at Vegas Showcase

ATTENTION ALL SINGERS! KARAOKE SINGER MAGAZINE IS SEEKING SINGERS FOR THE LAS VEGAS KARAOKE SHOWCASE 2000.

That was the head line of the invitation for the first Las Vegas Karaoke Showcase sponsored by Mobile Beat's sister publication, *Karaoke Singer*. The purpose of the event was to give Vegas' best karaoke singers, as well as K-fans in town for the Mobile Beat DJ Show, a stage from which to display their talent.

According to Greg Tutwiler, managing editor of *Karaoke Singer*, "This was a keynote event in the campaign to introduce *Karaoke Singer*. The magazine is aimed as much at the typical singer as it is the KJ. Vegas is a hotspot for karaoke, and with the Mobile Beat Show going on in the same hotel, it made for a terrific mix. We put the word out at clubs in the Las Vegas area hoping to draw in the best singers. As this wasn't a competition, we weren't sure who would show, but we couldn't have asked for a more talented line up."

Based on the reception they received from the audience, the singers who performed were outstanding, displaying a passion for their music that could be felt throughout the room. As expected, many of the vocalists were from the Las Vegas area, however, several states were represented as well. Kimberly Dyane came from Old Bridge, N.J.; Christina Smith made the trip from Vista, Calif. and Bruce Susinger traveled all the way from Anker Point, Alaska.

Many of the singers, like Jerry Rispoli and Nancy Puzar, from Clearwater, Fla., are KJs as well as performers. Others, like Guy Ellington from Las Vegas, are big karaoke fans who travel from club to club.

Co-producer and on-stage host for the showcase was Danny Gobel, a Las Vegas area KJ and producer of the local karaoke guide, *Las Vegas Lounge Entertainment*. Danny G, as he likes to be called, kicked off the evening with a smooth rendition of Van Morrison's "Domino," followed by a captivating recreation of Celine Dion's "River Deep Mountain High" by Las Vegas' Sonia Schad.

"I was amazed at the talent level of the participants," said Tutwiler. "When we began planning this event, our intention was to deliver a show full of singers with a high level of talent and ability. Because of time constraints in setting up the show, we began pre-registering the singers just a few weeks in advance. We expressed to each participant the format of the event and what we needed from them—man, did they deliver!"

Those in attendance were treated to some really awesome performers. Each and every singer had his or her own style and unique presentation. And every one of them showed the crowd why karaoke has become such a popular form of entertainment today.

Plans are under way for a similar event at the Mobile Beat DJ Show in Cleveland in June and a repeat engagement at next year's show in Las Vegas in February of 2001.

BY SANDY SWEETSOUND

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DMA TOP 50 Dance Chart

Courtesy of Dance Music Authority
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1	AMBER	Above The Clouds (Remixes)	Tommy Boy	131
2	SONIQUE	It Feels So Good (Remixes)	Republic	134
3	ALICE DEEJAY	Better Off Alone	Republic	139
4	GIORGIO MORODER	The Chase (Remixes)	Logic	137
5	CATAPILA	Void (I Need You)	Tommy Boy Silver	130
7	EIFFEL 65	Blue (Remixes)	Universal	130
8	MICHAEL MOOG	That Sound	Strictly Rhythm	127
9	FILTER	Take My Picture	Reprise	129
10	PET SHOP BOYS	New York City Boy	Sire	130
11	BARBARA TUCKER	Stop Playing With My Mind	Strictly Rhythm	--
12	TINA TURNER	When The Heartache (Remix)	Virgin	129
13	ANGELMOON	He's All I Want	V2	128
14	PAUL VAN DYK	Another Day	Mute	139
15	SHANNON	Give Me Tonight (Remixes)	Contagious	130
16	VENGABOYS	Kiss (Remixes)	Groovilicious	134
17	SHAFT	Mucho Mucho (Sway) / Remixes	Jellybean	135
18	KIM ENGLISH	Missing You	Nervous	--
19	DAWN TALLMAN	Be Encouraged (Remixes)	Rampage	126
20	JONAH	(Sssh)...Listen (Remixes)	Nervous	136
21	ACE OF BASE	Everytime It Rains (Remixes)	Arista	133
22	SHAWN CHRISTOPHER	Another Sleepless Night 2000	Rampage	124
23	MADONNA	American Pie	Maverick	129
24	KATE PROJECT	A Better World	Megahit	134
25	SK8	My Imagination	Logic	132
26	BYRON STINGILY	Why Can't You Be Real (Remixes)	Nervous	126
27	JESSICA SIMPSON	I Wanna Love You Forever	Columbia	130
28	SANDSTORM	The Return Of Nothing	Blueplate	132
29	RICKY MARTIN	Shake Your Bon Bon	Columbia	114
30	JUDY ALBENESE	You	Contagious	129
31	WHITNEY HOUSTON	I Learned From The Best (Remixes)	Arista	136
32	BACON POPPER	Free	Megahit	135
33	PINK	There You Go	LaFace	125
34	JENNIFER HOLIDAY	Think It Over	Jellybean	132
35	ERIN HAMILTON	The Temple	Trax	133
37	ENRIQUE IGLESIAS	Rhythm Devine (Remixes)	Intercope	123
38	GROOVE ARMADA	I See You Baby	Jive Electro	130
39	LA RISSA	I Do Both Jay And Jane	Aureus	130
40	SATOSHIE TOMIE	Up In Flames	C2 / Columbia	
41	BOB MARLEY	Rainbow Country	Edel	128
42	WAMDUE PROJECT	King Of My Castle (Remixes)	Strictly Rhythm	125
43	RICK GARCIA	Jungle Jazz	Afterhours	Various
44	PUSAKA	Praise The DJ	Tommy Boy Silver	134
45	TAYLOR DAYNE	Planet Love (Remix)	Jellybean	132
46	ABIGAIL	If It Don't Fit	Groovilicious	132
47	RICHARD HUMPTY VISSION	Alright	Tommy Boy Silver	128
48	VICKI SHEPARD	All I Ask Of You	Redzone	120
49	SISQO	Thong Song	Def Soul	122
50	CHER	Dov'e L'amore	Warner Bros.	124

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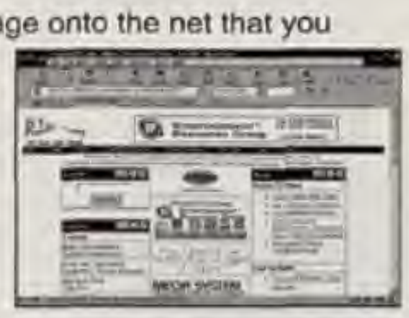
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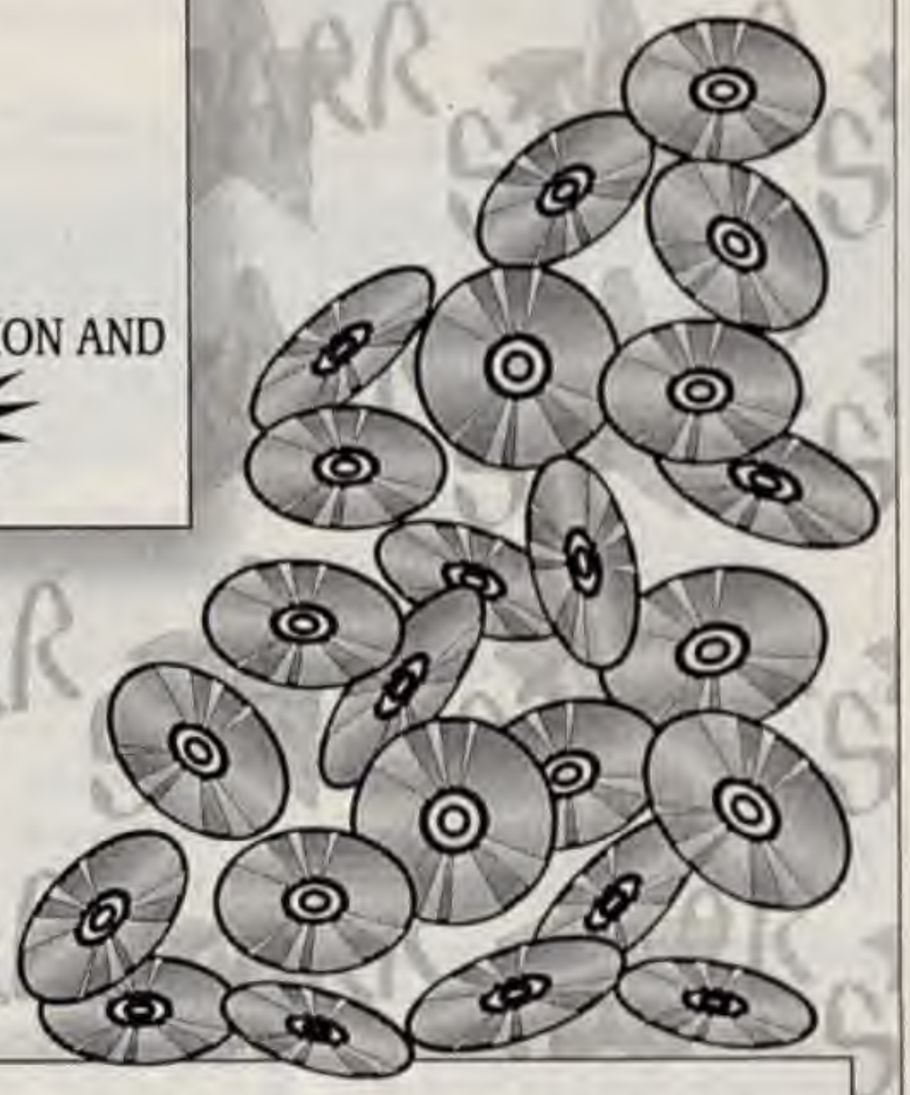

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Lost And Found In Vegas

I should have realized something was wrong when I had not even left Providence, R.I. and my opened can of V-8 juice was stolen right from under my nose as I was washing my hands in the lavatory.

As my traveling companion, pop singer Kristina, and I sat patiently in Newark, N.J. awaiting our flight to Las Vegas for the Mobile Beat DJ Show, we heard over the PA that our flight was over-booked. We were told that they would get us out first thing the next morning. Standard procedure dictates being put up at a hotel. We were taken to a Howard Johnson's and given a voucher for the dining room. The dining room, however, was closed when we got there.

At 6 o'clock the next morning we were first in line in the dining room with the airline's complementary food vouchers. Why were we first in line? Well, when the restaurant doesn't open till 7:30 a.m. and you show up at 6 a.m., it's a pretty good bet you'll be first. Our flight was supposed to leave at 7:30, so we never got to use the food vouchers.

The airline had brought us over to the hotel in a bus but we had to pay $17 for a cab to get back to the airport. We were then informed that we should get a bite to eat because our flight to Las Vegas was now an 11:30 a.m. departure due to delays.

After enjoying an Egg McMuffin Benedict that I had to pay for and reading any and everything I could get my hands on, it was flight time. Five and a half hours later, we touched down at McCarren Int'l Airport. I desperately needed a shower, clean clothes, and no more hassles. We got into the terminal and were directed to where our luggage should be circling. We pulled Kristina's garment bag from the conveyor belt and started to look for my four day old Samsonite 31-inch Pro Entertainer. After about 30 minutes, I decided it was probably wherever my clothes were, which did not appear to be in Las Vegas. I headed over to lost and found to report my missing luggage and grudgingly got in line with over 100 other angry passengers without their luggage.

After about 45 minutes in line the clerk very politely handed me a form to fill out. As I did this, she asked me for my ID. No problem. I took out my wallet and placed it on the counter next to me while I completed the forms.

All of a sudden a guy yelled, "Hey pal, that guy just took your wallet!" I ran after the thief but knew it was pointless. He had disappeared into the crowd. I was sick to my stomach knowing my money, credit cards, ID, and pictures of my family were all gone in an instant.

We notified security and the Las Vegas Police Department, but I knew I would never see the contents of my wallet again. After another 45 minutes of more paperwork, we headed over to the Tropicana Hotel. I had not a dollar to my name nor any clothes except what I was wearing. Kristina paid for the taxi and reassured me she would try to help me out for the week.

We arrived at the hotel and the first thing I was asked for was an ID. I explained what had happened but they would not let me into my room without it. I went down to Mobile Beat's registration office and ran into Gail and Jimmy Johnson, who are regular contributors at the Mobile Beat Shows. I was on the verge of tears. Immediately Gail and Jimmy told me not to worry about the money and to remember my heart condition. They assured me that whatever I needed for money, it would be there.

A few minutes later, show producer Mike Buonaccorso walked in. After filling him in on the details, he too tried to calm me down as well and asked what he could do to help. Within a day I had clothes to wear and more invitations to dinner than I had time to accept. Even people who didn't know me were there when I needed a kind word instead of "Why did you have that kind of money with you?" I really don't think I will ever be able to express my gratitude for the kindness shown to me by so many. I would like to thank everyone at the show who demonstrated to me the meaning of caring. I lost some material items but I found some great friends. It's an honor for me to be considered "one of your own."

Billy Zilembo, Billy "Z" Productions

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